

museums usa: a survey report



national endowment for the arts



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MUSEUMS USA: A SURVEY REPORT

Research conducted by

NATIONAL RESEARCH CENTER OF THE ARTS

An affiliate of Louis Harris and Associates, Inc.

under contract to the

NATIONAL ENDOWMENT FOR THE ARTS

FOREWORD

The National Endowment for the Arts gratefully acknowledges the support and participation of museum professionals throughout the country who helped make this report possible. It is hoped that these findings will provide a sound basis for future consideration not only of the role of museums, but all of this country's cultural organizations, the interrelationships between these institutions, and the groups and individuals concerned with their support, their vitality and their future.

Museums USA: A Survey Report has been prepared by the National Research Center of the Arts, Inc., which under contract to the Endowment undertook the research for this project. The Endowment itself has prepared and published Museums USA: Highlights, a pamphlet summarizing some of the key findings of this study, and Museums USA, a 200-page publication presenting detailed findings in narrative and graphic format. All three publications are available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

National Endowment for the Arts
Washington, D.C.
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INTRODUCTION

America's Museums: The Belmont Report* described itself as "a report on a priceless national treasure -- the works of art, the historic objects and the scientific collections in the custody of America's museums." This is a report on the custodians of that national treasure: the nation's museums and their personnel.

The Belmont Report repeatedly lamented the lack of data available on museums and on problems faced by museums. This lack of information has made it extremely difficult, if not impossible, for museum officials and the organizations, agencies and individuals concerned with museums to fashion solutions to museum problems. Over the past decade there have been a few fragmentary statistical studies: one survey covering lightly the characteristics of museums and raising a range of issues involving museums, and a number of other interpretive or impressionistic accounts of museums and their needs. While these have been useful, particularly since they generally provided information where there was none before, there has remained a clear need for a comprehensive and reliable survey which would provide information in all the basic areas of museum operations: purposes and functions, programs, collections, exhibitions, accessibility, attendance, personnel, trustees, facilities, and finances and budget.

The need for comprehensive information about museums has been intensified, in large measure, by growing pressures of our society. Recent years have been witness to a period of change and challenge for many institutions in the United States, including museums. Traditional ideas, traditional patterns, traditional services, traditional sources of support and even traditional audiences have evolved into a new mix that presents new problems as well as new opportunities.

To what extent museums should or wish to serve as active, involved institutions in the community, in addition to being time capsules of our cultural and scientific heritage, has not been certain. Nor has there been any coherent documentation of the support sources and needs of museums, let alone any indications of what shifts in these areas have been occurring.

Financial questions have particular significance for they touch on the relative and changing importance of private/public/self-generated sources of support. Financial needs and the areas in which these needs are felt most strongly can be evaluated only in terms of the museum's purpose and performance and community need.

*The 1968 American Association of Museums Study Commissioned by the Federal Council on the Arts and the Humanities.

In February 1972 the National Council on the Arts recommended that the National Endowment for the Arts conduct a thorough feasibility study, which would include in-depth consultations with museum professionals, and in May 1972 on the basis of the results of the feasibility study recommended that the Arts Endowment undertake a major survey of museums.

After more than a year of preparation and questionnaire development, testing, intensive field work, data processing and analysis, this report is an attempt to lay out the characteristics, the operations, and the finances of museums. It also attempts to show some of the areas of greater need. Its overall purpose is to supply the museum profession and those concerned about museums with solid information on the status of the nation's museums and on the general directions in which the profession is heading on the assumption that it is easier to move with confidence into the future if one has a better understanding of the present.

People Who Worked on the Study

A number of outstanding individuals from the museum field provided invaluable advice and consultation to the National Research Center of the Arts staff at every stage of the survey, including final analysis. These individuals gave generously of their time and knowledge to make this study as practical and complete as possible. Each of those listed here deserves a very special note of thanks:

- William Alderson, Director - American Association for State and Local History, Nashville, Tennessee
- Charles Buckley, Director - St. Louis Art Museum, St. Louis, Missouri, and President of the American Association of Museums
- Mildred Compton, Director - Children's Museum of Indianapolis, Indianapolis, Indiana
- J.C. Dickinson, Jr., Director - Florida State Museum, Gainesville, Florida
- James Elliott, Director - Wadsworth Atheneum, Hartford, Connecticut
- Lester Fisher, D.V.M., Director - Lincoln Park Zoological Gardens, Chicago, Illinois, and President - American Association of Zoological Parks and Aquariums
- Edmund Gaither, Director - Museum of the National Center of Afro-American Artists, Elma Lewis School of Fine Arts, Dorchester, Massachusetts, and Special Consultant to the Boston Museum of Fine Arts

- Wilder Green, Director - American Federation of Arts, New York,
New York
- John Kinard, Director - Anacostia Neighborhood Museum,
Washington, D.C.
- Thomas Leavitt, Director - Herbert F. Johnson Museum of Art,
Cornell University, Ithaca, New York
- George E. Lindsay, Director - California Academy of Sciences,
San Francisco, California
- Kyran McGrath, Director - American Association of Museums,
Washington, D.C.
- Tait Milliken, Research Assistant - American Association of
Museums, Washington. D.C.
- Carlos Nagel, Director - Museum of New Mexico, Sante Fe,
New Mexico
- Joseph Noble, Director - Museum of the City of New York,
New York, New York
- Gerald Nordland, Director - Frederick S. Wight Galleries,
Los Angeles, California
- Frederick Rath, Deputy Commissioner for Historic Preservation -
New York State Parks and Recreation,
Albany, New York
- Charles van Ravenswaay, Director - Henry Frances du Pont Winterthur
Museum, Winterthur, Delaware
- Frederick Schmid, Assistant Director - Museum Programs - Smithsonian
Institution, Washington, D.C.
- Evan Turner, Director - Philadelphia Museum of Art,
Philadelphia, Pennsylvania
- Alexander Wall, President - Old Sturbridge Village, Sturbridge,
Massachusetts
- Bradford Washburn, Director - Museum of Science, Boston,
Massachusetts
- E. Leland Webber, Director - Field Museum of Natural History,
Chicago, Illinois
- Solan Weeks, Director - Detroit Historical Museum, Detroit,
Michigan

Deanne Winokur, Museum Program Officer - National Endowment for the Humanities, Washington, D.C.

Warren Wittry, Former Director - Cranbrook Institute of Science, Bloomfield Hills, Michigan, and 1971-1972 President - Association of Science Museum Directors.

The cooperation received from national museum associations was also a contributing factor to the success of the study. The associations that gave assistance and support are: American Association of Museums, American Association for State and Local History, American Association of Zoological Parks and Aquariums, American Federation of Arts, Association of Art Museum Directors, and Association of Science Museum Directors. The Smithsonian Institution and the National Center for Educational Statistics of the Office of Education of the United States Department of Health, Education, and Welfare are also to be thanked for their cooperation and advice.

Because of the special problems associated with the financial and budget areas, the Research Center turned to the accounting firm of Peat, Marwick, Mitchell & Co. for assistance in this aspect of the study. The reputation of Peat, Marwick, Mitchell & Co. could not have been better sustained than in the outstanding job delivered by Messrs. Robert Landauer and James McDonough and their associates in aiding in the preparation of the financial sections of the data collection instruments and later in the review of financial forms and in the final analysis.

The study could never have been accomplished without the leadership and encouragement of Nancy Hanks, Chairman of the National Endowment for the Arts.

Special recognition is also due to John Spencer, director of the Arts Endowment's Museum Program, Ana Steele, director of the Endowment's Division of Budget and Research, her assistant Anne Clark and editorial consultant Judy Smith for never losing faith or focus and for their considerable advice and counsel throughout all stages of the research.

I am particularly grateful to Michael Edison, senior analyst, Bernard Lacy, analyst and editor, and the many others on the staffs of the National Research Center of the Arts and the parent firm of Louis Harris and Associates for giving so much of their extraordinary substantive and technical skills to this research.

How the Study Was Conducted

The procedures followed in this study fall into four major areas: (1) sample design and selection, (2) questionnaire development, (3) interviewing, and (4) data preparation and analysis.

(1) Sample Design and Selection

The first step was to develop criteria which would determine whether or not an institution qualified as a museum for purposes of this survey.

On the advice of the panel of museum professionals certain criteria were decided upon. These criteria are consistent with the definition of a museum program used by the American Association of Museums (AAM) for its accreditation program:

"For the purposes of the accreditation program of the AAM a museum is defined as an organized and permanent non-profit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule."

Museum Accreditation: A
Report to the Profession,
AAM, 1970, p. 6

This definition is also used generally by the National Endowment for the Arts in its Museum Program.

The criteria for this study were:

1. The institution has permanent facilities open to the public on a regularly scheduled basis.
2. The facilities are open three months or more per year and a minimum of 25 hours per week during at least three months of the year.
3. At least part of the collection exhibited is owned by the institution, i.e., it does not exclusively exhibit materials owned by others.
4. The institution is a non-profit tax-exempt organization.

5. The institution has at least one full-time paid employee with academic training or special knowledge relating to the major subject(s) represented in the collection.
6. The operating budget (expenditures) for fiscal 1971-72 (excluding money spent on major equipment, capital improvements or acquisitions) averages a minimum of \$1,000 for each month the museum is open, i.e., from a minimum of \$3,000 for a museum open three months of the year to \$12,000 for a museum open the full year.

To qualify, an institution had to satisfy all six criteria. Using The Official Museum Directory of the American Association of Museums and lists of additional museums supplied by both AAM and the Smithsonian Institution, and past research (in particular, Museums and Related Institutions, a 1966 study conducted by the Office of Education of the U.S. Department of Health, Education, and Welfare), a total of approximately 1,821 museums in the 50 states and the District of Columbia were identified as meeting the six criteria. References to museums in this report, therefore, are made in terms of this universe of 1,821 institutions.

From this universe of 1,821 museums, a sample of approximately 700 museums was selected. In total, 728 interviews were completed. The selection procedure was designed to represent accurately the distribution of museums by classification (art, history, science, art/history, etc.),* by region (using the AAM's six divisions)* and by size, with the qualification that a disproportionate weight was given to larger museums. This "oversampling" of larger museums was then corrected through statistical weights applied to the data. The following table indicates the distribution of the universe and of the sample of museums by size of operating budget:**

	(1) Number of Universe	(2) Museums in Sample	(3) Sampling Fraction
Under \$100,000	1,169	341	1 in 3.4
\$100,000 - \$499,999	488	223	1 in 2.2
\$500,000 and over	164	164	1 in 1
	<u>1,821</u>	<u>728</u>	<u>1 in 2.5</u>

As the third column shows, we conducted a census of the larger museums and interviewed approximately half of the middle-size museums and a third of the smaller museums.

*The classifications and regions are defined on page viii and page x respectively.

**A more complete explanation of the sampling procedure is included in Appendix I.

(2) Questionnaire Development

After an initial meeting with the panel of consultant museum professionals and the Arts Endowment staff to discuss the substantive areas to be covered in the survey, a draft questionnaire was developed. This draft, in part, drew on past research which had been done by the Research Center and other organizations (most notably the AAM and the Office of Education).

The draft was then submitted to the consultants and the Endowment, revised and field tested among a number of museums. After testing, further revisions were made and discussions again held with consultants and staff members of the Endowment. The questionnaire was then ready for use among the sample of museums. The questionnaire used in the survey is reproduced in full in Appendix II.

(3) Interviewing

The interview was a multi-step procedure involving a number of contacts with the museum director who, in almost every case, was the primary respondent.

A letter was sent by Nancy Hanks, Chairman of the Arts Endowment, to the museum directors prior to contact by the interviewer. The letter stated the purpose and procedures of the study, explained that all information collected would be kept strictly confidential and that a representative of the National Research Center of the Arts would call for an appointment.

The collection of information -- which took place between October, 1972 and February, 1973 -- began with a personal visit by a member of the field interviewing team to obtain attitudinal and the simpler statistical data. Financial, personnel and trustee data were collected in two steps. First, forms were left with the museum director to allow sufficient time to answer the various questions. These forms were then picked up by interviewers who at that time asked an additional series of questions on budget and financial matters. Data in all areas were collected for the fiscal year 1971-1972, which was defined in the survey as the fiscal year ending in 1972, or in December 1971 if the fiscal year was the calendar year.

The interviews averaged approximately three to four hours in length. This did not include the time the museums generously spent on their own, preparing the extensive financial, personnel and trustee forms.

Interviewers were briefed initially by NRCA on all aspects of the questionnaire. These briefings were supplemented with written instructions detailing the procedures to be followed.

Interviewers in the field were directed by regional field supervisors who kept track of all interviews and insured that the full quota of questionnaires was returned from the field. Each questionnaire was then checked not only for its completeness but also for the accuracy of its substantive responses. Peat, Marwick, Mitchell & Co. checked all financial data. Questionnaires not properly filled out were returned to

the field for further work by the interviewer or, if the problem was more complex, by a supervisor or if necessary by a member of the Research Center's executive staff. Hundreds of call-backs and major revisions were made. Supportive documentation such as annual audits, where available, was collected at the time of interview as an additional check on accuracy and reliability.

Cooperation from museum directors was extraordinary. Only one museum initially drawn in the sample refused to be interviewed, a remarkable completion rate in any kind of sample survey.

(4) Data Preparation and Analysis

After all of the questionnaires were edited and responses to open-ended questions -- which allow any type of answer the respondent wishes rather than providing a list of structured responses from which a choice is made -- were coded, the information was transferred to punched cards and then put onto magnetic tape.

At this point an additional and extensive set of edit and internal logic tests were run on the data by computer, and any errors or discrepancies corrected.

Once the final corrections were made, tabulations were run on the computer. All responses and all financial data were examined both in total and by a number of key subgroups. Definitions of the major subgroups follow:

Classifications:

1. ART - Museums which consider their collections exclusively or predominantly art.
2. HISTORY - Museums which consider their collections exclusively or predominantly history. History museums include historic sites and museum villages in addition to the more conventional type of museum.
3. SCIENCE - Museums which consider their collections exclusively or predominantly science. Among these are both natural history museums and the science technology museums, as well as zoos, aquariums, botanical gardens, and the like.*
4. ART/HISTORY - Museums which consider their collections to have nearly equal emphasis on art and history.

* The inclusive science classification was used in the 1966 U.S. Office of Education survey and by the American Association of Museums, and therefore the same classification is used in this survey. The diversity of museums within this classification should be kept in mind when looking at the data, since the differences among science museums can cause difficulties in some areas. It is suggested that in future studies subcategories of the science classification be analyzed separately where appropriate.

5. OTHER* - Museums which consider their collections to fit into one of the following categories:

- nearly equal emphasis on art and science;
- nearly equal emphasis on history and science;
- nearly equal emphasis on art, history and science.

Size:

Museums are grouped by the size of their total operating budgets (expenditures) for fiscal 1971-72 (excluding acquisitions for the permanent collection, capital improvements, major equipment purchases and the value of contributed services). The operating budgets were divided into the following six groups:

1. Under \$50,000
2. \$50,000 - \$99,999
3. \$100,000 - \$249,999
4. \$250,000 - \$499,999
5. \$500,000 - \$999,999
6. \$1,000,000 and over

Governing Authority:

1. PRIVATE NON-PROFIT - Museums whose governing authority (defined as the agency or organization which ultimately owns the assets, including collections and installations, though not necessarily the buildings and grounds) is either a non-profit organization administered in the public interest or a church, denominational group or affiliated organization.

These museums are "private" only in terms of their governing authority. They are all public in that they are open to and serve the public. Their sources of support may be either private or public or a combination of both.

2. GOVERNMENT - Museums whose governing authority is either:
 - a. Municipal-county - Governing authority is municipal or county government.

* The three classifications in the "other" group were not broken out separately because of the relatively small number of museums in each classification.

- b. State - Governing authority is state government.
 - c. Federal - Governing authority is federal government.
3. EDUCATIONAL INSTITUTIONS - Museums whose governing authority is either:
- a. Public - Governing authority is a public college or university or a public school district
 - b. Private - Governing authority is a private school, college or university.

Region*:

- 1. NEW ENGLAND (6 states) - Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont
- 2. NORTHEAST (6 states) - Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania
- 3. SOUTHEAST (12 states) - Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia.
- 4. MIDWEST (8 states) - Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio, Wisconsin.
- 5. MOUNTAIN PLAINS (10 states) - Colorado, Kansas, Montana, Nebraska, New Mexico, North Dakota, Oklahoma, South Dakota, Texas, Wyoming.
- 6. WESTERN (9 states) - Alaska, Arizona, California, Hawaii, Idaho, Nevada, Oregon, Utah, Washington.

The size of each of these subgroups and the weighted percentages of the total universe are shown in the following table:

* The six regions are those used by the American Association of Museums.

Table 1
 CATEGORIZATION OF MUSEUMS BY CLASSIFICATION, BUDGET SIZE,
 GOVERNING AUTHORITY, REGION AND SIZE WITHIN MAJOR CLASSIFICATIONS

	<u>Actual Number in Sample</u>	<u>Number in Universe (weighted)</u>	<u>Percentage of Total (weighted)</u>
<u>Total</u>	<u>728</u>	<u>1821</u>	<u>100%</u>
Classification			
Art	177	340	19
History	205	683	37
Science	151	284	16
Art/history	68	186	10
Other	127	328	18
Size			
Under \$50,000	218	831	44
\$50,000 - \$99,999	123	338	19
\$100,000 - \$249,999	142	313	17
\$250,000 - \$499,999	81	175	10
\$500,000 - \$999,999	82	82	5
\$1,000,000 and over	82	82	5
Governing Authority			
<u>Private non-profit</u>	<u>407</u>	<u>1018</u>	<u>56</u>
<u>Government</u>	<u>239</u>	<u>623</u>	<u>34</u>
Federal	47	112	6
State	78	215	12
Municipal-county	114	296	16
<u>Educational Institution</u>	<u>82</u>	<u>180</u>	<u>10</u>
Public	44	98	5
Private	38	82	5
Region			
New England	82	241	13
Northeast	135	315	17
Southeast	135	334	18
Midwest	170	439	25
Mountain Plains	85	211	12
Western	121	281	15
Size within Classification			
Art -			
Under \$50,000	42	114	7
\$50,000 - \$99,999	31	74	4
\$100,000 - \$499,999	52	100	5
\$500,000 and over	52	52	3
History -			
Under \$50,000	92	423	23
\$50,000 - \$99,999	38	114	6
\$100,000 - \$499,999	58	129	7
\$500,000 and over	17	17	1
Science -			
Under \$100,000	43	110	6
\$100,000 - \$499,999	52	118	7
\$500,000 and over	56	56	3

The categories showing size within classification are restricted to the major classifications (art, history and science), since the number of museums within other classifications was not large enough to permit these finer breakdowns. Similarly, the number of art and of history museums was large enough to allow only four budget breakdowns in those classifications; and, because there are fewer small science museums, only three budget breakdowns are made within science.

The data for analytic subgroups are shown on the tables in vertical columns. Percentages add vertically, unless otherwise noted.

For clarity and conciseness, results for each subgroup are not shown on every table. Regional breakdowns and the sizes within classification, especially, are normally included only when the differences or lack of differences among the subgroups are significant.

The Observations:

The observations -- which are clearly marked as being observations -- reflect conclusions drawn from the data by the National Research Center of the Arts and/or the consultant museum professionals.

The interviews were conducted with museum directors; this should be kept in mind particularly in the consideration of such areas as trustees, staff, finances and, especially, endowments and similar funds.

The Research Center believes that the data provide a basis for a number of future studies of specific aspects of museum operations, and it is hoped that a continuum of research will be conducted on an ongoing basis into the museum field from the vantage point of various disciplines. As one consultant remarked, "There are a hundred studies in this data alone." In this respect, a great deal has been learned about the process of researching this field that will be of great benefit to future studies.

There is no doubt that much of the data will have special meaning to individual museum professionals who may find information of value in the tables beyond the scope of treatment and analysis presented here.

The study was designed to present as comprehensive a picture as possible of the state of the nation's museums at a fixed period in time. It has been suggested that comparisons be made between the museum field and certain other fields on such subjects as salaries and size of staffs. Although such comparisons can be interesting, a number of inherent problems make it difficult to insure validity and meaningfulness.

The most basic of these is the choice of a comparable field. Higher education is most often mentioned in terms of comparisons with museums. If such comparisons are made, however, it must be kept in mind

that differences between the two fields are considerable indeed: The institutional structures of universities and colleges are different, the functions of the staffs are different, the basic goals are different.

If, for example, college and university salaries were compared with those of museums, a determination would have to be made of which personnel levels were proper crossovers, such as whether the professional staff of institutions of higher education should be considered to begin with teaching fellows, instructors or assistant professors, whether professors should be compared with curatorial staff and administrative staff compared with directorial personnel, and how different hourly equivalents could be reconciled. Adjustments would also have to be made for differences in proportions of administrative and of support staff between the two fields, and for differences in educational levels of staff members.

Even if all the necessary determinations and adjustments could be made, the problem of obtaining data equivalent to the data of this study would still exist. This would require first that the data pertain to the same time period (fiscal 1971-1972) and, secondly, that the methodology used would provide information of the same depth and exactitude.

Of course, those who wish to make comparisons and believe these problems of validity can be overcome are free to do so, but prudence and caution based on experience have prompted us to restrict our research to the operations of museums themselves.

Finally, a personal note of tribute to the many outstanding, dedicated people who make up the museum field. It is hard to think of any group making a more important contribution to the quality of life than this nation's museum professionals. Studying these institutions during the past year has confirmed this beyond a doubt more than any other finding.

Joseph Farrell
President
National Research Center of the Arts

June 28, 1973

CHAPTER I

THE FORMATION, CHARACTERISTICS AND DISTRIBUTION OF MUSEUMS

THE FORMATION, CHARACTERISTICS AND DISTRIBUTION OF MUSEUMS

The Formation of Museums

A museum appeared on the American scene even before this nation was founded. According to The Belmont Report, the first American museum was established in 1773 in Charleston, South Carolina, for the purpose of "promoting a Natural History" of the region. That museum was followed by others, and by 1900 one-fifth of the museums (20%) within the purview of this study had been established.

During the first four decades of the twentieth century -- prior to World War II -- the establishment of today's museums occurred at a steadily growing rate, from 3% in the period 1900-1909 to 18% in the thirties. However, 10% of today's museums were founded during the war and postwar decade of the forties, rising to 16% each in the fifties and in the sixties.

It is logical that more of the larger museums would have been in existence longer than the smaller ones. Indeed, a higher percentage of these larger museums were founded before 1900, with 41% of the \$500,000 - \$999,999 group and 39% of the \$1,000,000 and over group established by that time. While by 1940, 84% of both these groups had been founded, fewer than half of the under \$50,000 category were in existence. The early establishment of today's larger museums is true throughout the three major classifications; in the \$500,000 and over size category 42% of art museums, 46% of history museums and 44% of science museums were established before 1900.

The establishment of museums under private non-profit and educational institutional authority has roughly followed the same pattern as that for the total of all museums, but significant differences can be seen among federal, state and local government museums. Museums now in existence that are run by municipal-county governments were established at a fairly constant rate of 16% - 18% in each of the decades between 1920 and 1959, but the rate fell sharply in the sixties when only 7% of today's municipal-county museums were established. The sixties, however, was the most active decade for the founding of current state museums (21%) and the second most active for current federal museums (19%).

The founding of today's museums follows sharply different patterns in the six geographic regions. More than half the museums in New England today and almost half of those in the Northeast were founded

before 1930, but the most active periods of establishment in other regions came after that date. In the Midwest and Mountain Plains the most active decade was the thirties, but it was not until the fifties that the founding of museums reached its high point in the Southeast and Western regions. In the Southeast more than half the museums were founded in the 20 years from 1950 to 1969.

A complete breakdown of the years in which museums that are now in existence were founded is shown in the following table:

Table 2
YEAR IN WHICH MUSEUM WAS FOUNDED*
(Base: Total museums)

	Classification:										Size:										Governing Authority:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																														
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(continued)

* Tables, unless otherwise noted, should be read vertically. For example, the percentages in any subgroup within classification, size, governing authority, etc. here add to 100 vertically, but they do not add horizontally.

** Less than 0.5%

Table 2
YEAR IN WHICH MUSEUM WAS FOUNDED (continued)
(Base: Total museums)

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Characteristics of Museums

The characteristics of museums shown in the preceding tables and defined in the Introduction -- classification, size, governing authority and regional distribution -- are used in the analysis of the data throughout this study. Following is an examination of the basic characteristics of museums and their interrelationships.

Museum Classification

In terms of numbers, history museums dominate the field with 37% of the 1821 museums exclusively or predominantly history and a total of 62% in some way history related. Nineteen percent are exclusively or predominantly art museums and a total of 41% in some way art related, compared with only 16% that are exclusively or predominantly science museums and 34% in some way science related.

As the next table indicates, there are sharp variations in these proportions by size and governing authority:

Table 3
CLASSIFICATION OF MUSEUMS
(Base: Total museums)

	Size:														Governing Authority:				Educational Institutions:								Region:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																						
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Just over half (51%) of the smallest museums (operating budgets under \$50,000) are exclusively or predominantly history and almost eight in ten (79%) are history related. These proportions slip steadily as museum size increases until, among the largest, only about one in ten is exclusively or predominantly history (12% for the \$500,000 - \$999,999 category and 9% for the \$1,000,000 and over category) and about one in three is history related (28% for the \$500,000 - \$999,999 category and 34% for the \$1,000,000 and over category).

Reversing this pattern, the proportion of art museums and science museums increases as budget size increases. Art museums represent 14% of the under \$50,000 category but 32% of the \$1,000,000 and over category. Similarly, for science museums the proportions are 6% for the smallest museums and 32% for the largest.

When looked at by governing authority, private non-profit museums tend to distribute among art, history and science much as the total of all museums with a slight tendency toward a higher proportion of art museums (23% vs. 19% for exclusively or predominantly art and 47% vs. 41% for art related) and a lower proportion of science museums.

Among museums run by government and by educational institutions, however, the patterns are sharply different. There are very few museums run by government agencies that are exclusively or predominantly art (4% federal, 4% state, 7% municipal-county) and even in the art related category the proportions do not rise above 13% of federal museums, 23% of state museums and 30% of municipal-county museums.

Almost half of the government museums are exclusively or predominantly history with the proportions standing at 64% of federal museums, 63% of state museums and 32% of municipal-county museums. When the history related category is examined, the proportion stands at 82% of federal museums, 87% of state museums, and 61% of municipal-county museums.

The proportion of federal and state museums which are exclusively or predominantly science or science related is about the same as for private non-profit museums. However, a high 28% of municipal-county museums are exclusively or predominantly science (zoos and aquariums account for this), and more than half (51%) of the municipal-county museums are science related compared with only 29% of private non-profit museums.

Higher percentages of museums run by educational institutions are art and science related and lower percentages history related than of either government or private non-profit museums. There are also sharp differences along public-private lines for educational institution museums. Focusing on the exclusive-predominant categories, art museums account for 26% of the museums run by public educational institutions compared with 59% of museums run by private educational institutions. For history museums the respective proportions are 15% and 2%, and for science museums, 36% and 12%.

Although the total number of museums within a region varies greatly from one region to another, the distribution of museums by classification is relatively even across the country. Again using the exclusive-predominant category, for art museums the range is from 16% in the Mountain-Plains to 21% in the Northeast and Southeast, for history museums the range is from 30% in the Mountain Plains to 41% in the Northeast and the West, and for science museums the range is from 11% in the Northeast to 20% in the Midwest. Clearly, then, while there are some differences, no region appears particularly deficient or overabundant in its variety of museum types.

Museum Size

More than four in ten (44%) museums had operating budgets of less than \$50,000 in fiscal 1971-1972. At the other end of the scale, 5% of the museums had operating budgets between \$500,000 and \$999,999 and an additional 5% had operating budgets of \$1,000,000 or more:

Table 4
BUDGET SIZE OF MUSEUMS
(Base: Total museums)

Total	Classification:				Governing Authority:				Region:																					
	Art		Sci-ence		Art/His-tory		Ot-her		Private Non-Profit		To-tal		Fed-eral		Muni-cipal		Educational Institutions		New Eng-land		North-east		South-east		Mid-west		Moun-tain Plains		West-ern	
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
	33	62	18	55	43	47	45	21	48	50	43	37	51	43	38	46	48	50	50	43	38	46	48	50	50	50	50	50	50	50
Under \$50,000	14	19	17	20	15	19	18	37	12	16	17	15	18	27	11	21	18	21	16	27	11	21	18	21	16	27	11	21	18	21
\$50,000-\$99,999	17	13	26	17	17	14	19	26	18	17	28	34	21	11	19	21	16	17	17	11	19	21	16	17	17	11	19	21	16	17
\$100,000-\$249,999	10	11	6	6	13	10	10	4	18	8	6	10	-	11	16	9	9	5	5	11	16	9	9	5	5	7	7	5	7	5
\$250,000-\$499,999	5	8	1	5	2	5	4	3	2	5	4	3	6	5	6	2	4	6	6	5	6	2	4	6	6	7	7	5	7	5
\$500,000-\$999,999	5	8	1	5	2	5	4	9	2	4	2	1,	4	3	10	1	5	1	5	3	10	1	5	1	5	5	5	1	5	5
\$1,000,000 and over	5	8	1	2	5	5	4	9	2	4	2	1,	4	3	10	1	5	1	5	3	10	1	5	1	5	5	5	1	5	5

History museums have the highest proportion in the under \$50,000 category (62%) followed by art/history museums (55%), "other" museums (43%), art museums (33%) and science museums (18%). This pattern is reversed at the top end -- 20% of science museums and 16% of art museums have budgets of \$500,000 or more compared with 7% of art/history and of "other" museums and 2% of history museums.

Looked at by governing authority, the size distribution of both private non-profit museums and government museums closely parallels the distribution of total museums. However, there are sharp variations within the government category. Federal museums have the lowest proportion under \$50,000 of any governing authority type (21%), while state museums have 48% and municipal-county museums have 50% in the under \$50,000 category. For federal museums the low proportion of museums under \$50,000 is offset by a larger than average number in the next size category: 37% of federal museums have budgets between \$50,000 and \$99,999 compared with 19% of all museums.

As with museum type there are sharp size differences among museums whose governing authority is an educational institution depending on whether the institution is public or private. Overall these museums are slightly smaller than either government or private non-profit museums. Six percent of the educational institution museums have budgets of \$500,000 or over compared with 10% of private non-profit museums and 8% of government museums. Interestingly though, the proportions of museums run by private educational institutions in both the smallest and largest sizes are greater than those run by public educational institutions. In the private category the proportions are 51% under \$50,000 and 10% \$500,000 or more while in the public category the proportions are 37% under \$50,000 and 4% \$500,000 or more.

By region the Northeast has the largest percentage of big museums (16% \$500,000 or over), followed by the West (10%), the Midwest (9%), New England (8%), the Mountain Plains (7%) and the Southeast (3%).

The distribution of number of museums by budget size does not adequately reflect the impact of the larger museums on the total expenditures of all museums. This impact is clearly seen in the next table. The first column shows the percentage distribution of number of museums by budget category while the second column shows the proportion of total operating expenditures accounted for by the museums in each budget category:

Table 5

DISTRIBUTION OF NUMBER OF MUSEUMS BY BUDGET
CATEGORY AND PROPORTION OF TOTAL OPERATING EXPENDITURES

<u>Budget Category</u>	Number <u>of Museums</u> <u>(n = 1821)</u> %	Operating <u>Expenditures</u> <u>(Total = \$478,912,000)</u> %
Under \$50,000	44	4
\$50,000-\$99,999	19	5
\$100,000-\$249,999	17	10
\$250,000-\$499,999	10	12
\$500,000-\$999,999	5	12
\$1,000,000 or over	5	57

Museums with budgets under \$50,000 represent 44% of all museums but account for only 4% of the total operating budget for all museums. Museums with budgets of \$500,000 and over represent only 10% of all museums but account for 69% of the total operating budget.

Governing Authority

Over half (56%) of the country's museums are governed by private non-profit organizations while one in three (34%) is government run and one in ten (10%) is governed by an educational institution:

Table 6
GOVERNING AUTHORITY OF MUSEUMS
(Base: Total museums)

	Classification					Size						Region					
	Art	His- tory	Sci- ence	Art/ His- tory	Ot- her	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and Over	New Eng- land	North- east	South east	Mid- west	Moun- tain Plains	West- ern
Total	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Private non-profit	56	54	45	72	48	58	57	46	57	63	62	75	56	53	60	53	40
Government	34	44	39	23	44	33	34	38	37	27	33	13	37	40	29	36	48
Federal	6	11	5	2	5	3	12	10	2	4	12	5	15	7	1	4	6
State	12	20	5	15	14	12	8	12	22	6	6	6	13	17	9	9	15
Municipal County	16	13	29	16	22	18	14	16	13	17	15	2	9	16	19	23	27
Educational Insti- tutions	10		16	5	11	9	9	16	6	10	5	12	7	7	11	11	12
Public	5	2	12	5	7	4	4	17	6	4	1	-	3	3	8	11	6
Private	5	*	4	5	4	5	5	5	-	6	4	12	4	2	3	-	6

* Less than 0.5%

The art and art/history classifications have the highest proportion of museums with private non-profit organizations as governing authorities (69% and 72% respectively) while science has the lowest proportion (45%)*. Art also has the highest proportion of museums with educational institutions as governing authorities (21%) and the lowest proportion with a governmental governing authority (10%). History and science have a higher than average proportion of museums with governmental agencies as governing authorities (44% and 39% respectively).

The distribution by governing authority is fairly uniform across budget categories although the larger museums (\$500,000 and over) have the highest percentage of museums run by private non-profit organizations and museums with operating budgets of \$100,000 - \$249,999 have a higher than average percentage run by government agencies and educational institutions.

New England has the largest proportion of museums run by private non-profit organizations (75%) and the lowest proportion run by government agencies (13%). The West has the lowest proportion of museums run by private non-profit organizations (40%) and the highest proportion (48%) run by government agencies. The West, in fact, is the only region in which a plurality of museums are government run.

Region

The distribution of museums across the country roughly parallels the distribution of population, with one sharp exception. New England, which has 5% of the country's population, has 13% of its museums. While all regions, and especially New England, are reasonably well served in terms of numbers of museums, access to museums is not totally determined by this factor. When one compares the distribution of total attendance by region with the population and with the number of museums, the picture is somewhat different:

* As noted on page vii, the diversity of museums within the science classification naturally affects the data in such areas as governing authority with zoos, for example, often coming under the jurisdiction of a local government.

Table 7
REGIONAL DISTRIBUTION OF POPULATION, NUMBER OF MUSEUMS AND TOTAL ATTENDANCE
(Base: Total museums)

	<u>Population</u> %	<u>Number of</u> <u>Museums</u> %	<u>Total</u> <u>Attendance</u> %
New England	5	13	5
Northeast	21	17	29
Southeast	21	18	15
Midwest	26	25	24
Mountain Plains	12	12	9
Western	15	15	18

New England has only 5% of the country's total attendance, the same level as its population proportion, despite the fact that it has 13% of the country's museums. The Northeast, on the other hand, reverses this picture. It has a lower proportion of the country's museums than of its population but a higher proportion of total museum attendance. The West is somewhat similar: While its population and museum percentages match, it has a higher proportion of total museum attendance.

The Southeast and Mountain Plains tend to have a lower proportion of total attendance compared with both their population and museum proportions. In the Midwest the proportions of population, number of museums and attendance are essentially balanced.

The explanation for these variations lies in the differences in museum size by region:

Table 8
REGIONAL DISTRIBUTION OF MUSEUMS BY SIZE AND BY CLASSIFICATION
(Base: Total museums)

	Total %	Size						Classification:				
		Under \$50,000 %	\$50,000 to \$99,999 %	\$100,000 to \$249,999 %	\$250,000 to \$499,999 %	\$500,000 to \$999,999 %	\$1,000,000 and Over %	Art %	History %	Science %	Art/ History %	Other %
New England	13	13	19	9	15	15	9	12	14	10	16	14
Northeast	17	14	10	19	28	22	40	20	19	13	29	9
Southeast	18	18	21	22	17	9	5	20	19	18	12	18
Midwest	25	25	23	23	23	21	27	23	22	30	20	27
Mountain Plains	12	13	13	12	6	16	2	10	9	11	14	18
Western	15	17	14	15	11	17	17	15	17	18	9	14

The largest proportion of big museums is in the Northeast, followed by the Midwest and the West. These larger museums naturally attract a larger audience, offsetting the relative numbers advantage of smaller regions like New England. The distribution by classification roughly parallels the total distribution, except for a higher than average proportion of art/history museums in the Northeast.

However, the most important point is that, with the possible exception of the Southeast and the Mountain Plains states, access to and use of museums approximates or exceeds the distribution of population.

CHAPTER II

PURPOSES AND FUNCTIONS OF MUSEUMS

PURPOSES AND FUNCTIONS OF MUSEUMS

The purposes and functions of museums were examined from a number of viewpoints in this study. Museum directors were first given the opportunity to express in an open-ended question the three or four major purposes they felt their museum served. They were then asked to rate the importance of specific purposes and specific functions from lists drawn up with the assistance of the consultants from the museum field. In addition, the directors were asked which two purposes and which two functions on the lists they felt were the most important; which two they felt their museum satisfied most successfully; which two they felt the public would consider most important; and which two they felt the museum's board of trustees would think most important.

Separate lists of purposes and functions were drawn up to distinguish between the overall goals (purposes) of a museum such as "providing educational experiences for the public", "conserving the cultural and/or scientific heritage" or "providing entertainment to the public" and the activities (functions) that are the means of fulfilling these goals such as "exhibiting the cultural and/or scientific heritage", "conservation and preservation of objects" or "acquiring works and specimens". Making such a distinction provided not only a measure of the emphasis and priorities given by museum directors to various purposes and functions but also an indication of the functions selected by museums to fulfill the purposes chosen as important. Admittedly, there is overlap in the terminology used to describe the purposes and functions. This no doubt made it difficult at times for directors to choose from the lists. For example, the broader purpose of "providing educational experiences for the public" could be considered as enveloping the purpose of "interpreting the past or present to the public". Nevertheless, after considerable deliberation with our museum consultants and testing in the field, the terminology selected did seem sufficiently clear and distinguishable to provide workable lists from which the museum directors could choose.

The series of questions sought, in effect, a composite opinion of the directors on the major purposes and functions of their museums. The results show a great deal of uniformity and a few interesting differences in responses from the directors of the various types of museums.

The directors responded in much the same way to the open-end questions as they did to the closed-end questions. Therefore, for consistency the tables considered in this chapter are based on the responses to the lists of specific purposes and specific functions presented to them.

Importance of Purposes and Functions

The directors ranked the specific purposes and functions on a scale from "very important" through "somewhat important" and "of minor importance" to "not a purpose or function". Those items rated "very important" by the directors are considered here. The purpose rated very important by the highest percentage of the directors (92%) was "providing educational experiences for the public". The very important rating given to each purpose is as follows:

Table 9
SELECTED PURPOSES CONSIDERED VERY IMPORTANT BY MUSEUM DIRECTORS (continued)
(Base: Total museums)

	Total %	Classification-Size:											
		Art:				History:				Science:			
		Under \$50,000 %	\$50,000 to \$99,999 %	\$100,000 to \$499,999 %	\$500,000 and over %	Under \$50,000 %	\$50,000 to \$99,999 %	\$100,000 to \$499,999 %	\$500,000 and over %	Under \$100,000 %	\$100,000 to \$499,999 %	\$500,000 and over %	
Providing educational experiences for the public	92	94	93	98	88	90	75	81	100	99	97	96	
Conserving the cultural and/or scientific heritage	84	52	62	81	98	95	93	85	94	56	69	84	
Interpreting the past or present to the public	78	42	51	79	71	92	96	93	94	58	50	48	
Providing aesthetic experiences for the public	49	95	90	88	98	27	31	21	24	45	59	46	
Encouraging positive social change	17	24	29	22	10	5	5	7	24	33	21	23	
Providing entertainment to the public	17	16	7	3	8	19	11	11	18	23	26	41	

The educational purpose was rated very important by 92% of all museums and this purpose ranked first in every classification except history, and even among these museums the very important rating was a substantial 86%.

Observation:

The high ranking of the educational purpose is a reflection of the increasing importance of education and educational programs in museums. This importance of education is indicated in a number of ways in the various sections of this study.

The purpose of "conserving the cultural and/or scientific heritage" was considered very important by 84% of museum directors, followed closely by "interpreting the past or present to the public", with 78% of the directors considering this a very important purpose. "Providing aesthetic experiences for the public" was rated very important by 49%, mainly from the weight of the art museum directors, 92% of which responded that this was a very important purpose for them. The fact that 51% of the science museum directors considered aesthetics as important is less expected. "Providing entertainment to the public" was a very important purpose for 28% of the science museums compared with 16% of history museums and 9% of art museums.

Observation:

The inclusions of such museums as botanical gardens and zoos in the science classification is one probable factor in the high ranking given the aesthetic experience and entertainment purposes.

History museums differ sharply from museums of other classifications in the ranking of the importance of purposes. Ninety-three percent of history museums considered "conserving the cultural and/or scientific heritage" as very important and an equal number rated "interpreting the past or present to the public" as very important. These proportions are substantially higher than for art and science museums.

Observation:

Experts in the history museum field have suggested that the variation in response by history museums is due to several important factors: the importance of historical preservation to the field, expressed here as "conservation"; the fear that seems to be felt most by history museums that their educational role could be misunderstood and in fact lost to the formal educational system, causing the choice of "interpreting the past or present to the public" over "providing educational experiences for the public"; the dominance of a school of thought among history museums that their vitality lies in their role of interpreting which sometimes means reenacting the persons, places and events of history.

It seems quite clear from the responses that museums do not see themselves particularly as encouraging positive social change. This purpose was rated very important by a low 6% of history museum directors, with an overall average of only 17% of museum directors. The open-ended responses made this point even clearer; less than 3% of the museum directors suggested any purpose even approaching the role of encouraging positive social change.

When we look at the specific functions museum directors considered very important, the purposes chosen are generally reinforced but with a few interesting differences:

Table 10
SELECTED FUNCTIONS CONSIDERED VERY IMPORTANT BY MUSEUM DIRECTORS
(Base: Total museums)

	Classification:										Size:					Governing Authority:				
	His- tory					Sci- ence					Art/ Ot- her					Priv- ate Non- Prof- it				
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Total	Under \$50,000					\$50,000 to \$99,999					\$100,000 to \$249,999					\$250,000 to \$999,999				
	to \$1,000,000 and over																			
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Exhibiting the cultural and/or scientific heritage	84	88	70	94	81	84	82	82	83	83	90	86	81	66	87	82	78	79	77	
Conservation and preservation of objects	82	69	91	68	95	82	80	76	88	91	90	81	86	71	95	85	74	72	76	
Providing instruction to the young	71	75	66	81	66	71	65	81	73	74	81	72	74	56	75	79	57	53	62	
Providing a scholarly and information resource	62	56	61	64	67	68	57	67	65	71	80	62	59	62	54	61	73	82	62	
Acquiring works or specimens	56	61	52	62	46	59	49	53	61	73	74	55	52	26	62	54	74	79	68	
Conducting research	41	40	37	46	47	43	34	32	47	55	79	40	38	26	50	34	56	59	52	
Attracting tourists to the community	38	19	47	37	42	35	44	29	35	38	32	37	46	36	40	54	13	18	6	
Serving as a center for community activities	20	28	9	33	23	21	16	24	27	29	10	24	17	12	6	28	7	6	9	
Rendering assistance to smaller museums	16	18	14	12	17	20	12	14	22	18	20	16	17	14	21	15	11	15	5	
Training museum professionals	14	21	6	21	14	14	6	14	20	22	33	13	11	9	8	15	24	27	21	

(continued)

Table 10
SELECTED FUNCTIONS CONSIDERED VERY IMPORTANT BY MUSEUM DIRECTORS (continued)
(Base: Total museums)

	Total %	Classification-Size:											
		Art:				History:				Science:			
		Under \$50,000 %	\$50,000 to \$99,999 %	\$100,000 to \$499,999 %	\$500,000 and over %	Under \$50,000 %	\$50,000 to \$99,999 %	\$100,000 to \$499,999 %	\$500,000 and over %	Under \$100,000 %	\$100,000 to \$499,999 %	\$500,000 and over %	
Exhibiting the cultural and/or scientific heritage	84	73	78	94	100	88	89	87	82	70	70	71	
Conservation and preservation of objects	82	41	81	77	96	89	90	98	100	50	77	84	
Providing instruction to the young	71	68	84	81	65	66	71	60	82	84	77	85	
Providing a scholarly and information resource	62	28	72	62	81	58	66	64	76	55	66	77	
Acquiring works or specimens	56	42	68	64	87	52	42	57	71	54	70	63	
Conducting research	41	19	36	51	69	33	35	47	82	33	47	70	
Attracting tourists to the community	38	22	14	16	25	50	43	43	41	23	47	43	
Serving as a center for community activities	20	34	31	26	12	9	13	5	12	39	33	23	
Rendering assistance to smaller museums	16	18	5	28	13	11	22	12	41	5	19	13	
Training museum professionals	14	9	23	25	40	3	12	8	18	10	31	23	

The museum function rated very important by the largest proportion of museum directors (84%) was "exhibiting the cultural and/or scientific heritage" followed by the 82% that rated "conservation and preservation of objects" very important. In line with the role of conserving the heritage that history museums prized so highly, more than nine out of ten history directors (91%) chose "conservation and preservation of objects" as very important, and 88% rated "exhibiting the cultural and/or scientific heritage" very important.

A different set of priorities was indicated by science museums. Among classifications, a high of 81% of science museum directors considered "providing instruction to the young" as very important, followed by "exhibiting the cultural and/or scientific heritage" (70%). This interest in "instruction to the young" remained high among science museums regardless of budget size.

Observation:

In the case of science museums it can be said that the heavy emphasis among functions on "providing instruction to the young" can be explained by a genuinely strong emphasis on teaching young people about the world of science. Nor do art and history museums neglect this function. Seventy-five percent of art museum directors consider "providing instruction to the young" as very important, ranking it second for them as a function. Although rated very important by two out of three history museums, it is relatively less important for them, it would seem, than both conservation and exhibition.

Also significant is how little importance museums attribute to rendering assistance to smaller museums, with only 16% ranking it very important. Even among the largest museums of \$1,000,000 and over, only 20% rated it very important. (The largest history museums -- \$500,000 and over -- strongly break away here, with 41% rating rendering assistance as a very important function.)

Perhaps even more significant is the little importance directors give to the role of their own museums in training museum professionals. Fourteen percent of all museum directors and a low 6% of history museum directors considered this a very important function of their museums. In the open-end questioning less than 2% of the museum directors gave any indication that their museums should be a training ground for professionals.

Observation:

It is significant that most museum directors do not consider training an important function of their own institutions. Where such training should occur and the nature of that training are not questions covered in this survey; aspects of in-service and basic training of museum professionals, however, are considered in the chapters on personnel and programs.

Priorities Among Purposes

The museum directors were then asked which two of the purposes and which two of the functions they considered most important for their museums. To obtain an even broader understanding of the museums' purposes and functions, the directors were also asked what they felt the public and their own trustees would consider the two most important purposes and the two most important functions, and finally the directors were asked which two purposes and which two functions they felt their museum has most successfully satisfied.

"Providing educational experiences for the public", which ranked highest on the list of very important purposes, was cited as one of the two most important purposes by nearly seven out of ten directors (69%), followed by 58% of the directors who chose "conserving the cultural and/or scientific heritage". The two purposes which were lowest in the very important rankings are again placed at the bottom of the list of priorities, with only 6% of the museum directors considering either "encouraging positive social change" or "providing entertainment to the public" as among the two most important purposes of their museum. The complete list of purposes and their ranking by percentage of directors (in parentheses) who felt they were one of the two most important follows:

<u>Ranking</u>		<u>%</u>
1	Providing educational experiences for the public	(69)
2	Conserving the cultural and/or scientific heritage	(58)
3	Interpreting the past or present to the public	(39)
4	Providing aesthetic experiences for the public	(20)
5	Encouraging positive social change	(6)
5	Providing entertainment to the public	(6)

Observation:

There seems to be little doubt that neither encouraging positive social change nor entertaining the public appeals to museum directors. While no doubt the recreational side of museums is recognized by museum directors, the directors place much less importance on this.

The directors' ranking of the two most important purposes takes on added meaning when we compare them with the directors' evaluation of what the public and the trustees would consider the two most important purposes, as well as their estimation of the two purposes the museum has most successfully satisfied. The order of ranking is shown first, with the percentage of museum directors in parentheses:

Table 11
DIRECTORS' EVALUATION OF THE TWO PURPOSES MOST IMPORTANT TO THEMSELVES, TO THE PUBLIC AND TO TRUSTEES;
AND MOST SUCCESSFULLY SATISFIED BY THEIR MUSEUMS
 (Base: Total museums)

	<u>Director's</u> Rank (%)	<u>Public</u> Rank (%)	<u>Trustees</u> Rank (%)	<u>Most success- fully satisfied</u> Rank (%)
Providing educational experiences for the public	1 (69)	1 (58)	1 (67)	1 (66)
Conserving the cultural and/or scientific heritage	2 (58)	3 (35)	2 (58)	2 (50)
Interpreting the past or present to the public	3 (39)	3 (35)	3 (37)	3 (39)
Providing aesthetic experiences for the public	4 (20)	5 (26)	4 (24)	4 (26)
Encouraging positive social change	5 (6)	6 (2)	6 (3)	6 (3)
Providing entertainment to the public	5 (6)	2 (36)	5 (10)	5 (14)

One difference shows itself immediately in terms of the directors' evaluation of the public's interests in contrast to their own. Museum directors feel the public places great importance on the museum's providing entertainment to them. The priorities accorded the remaining purposes are in the same order for both the directors and the public, although the public's intensity of interest (according to the directors) in "conserving the cultural and/or scientific heritage" drops by more than 20 percentage points. Directors feel that the priorities of their trustees are remarkably similar to their own. In selecting the two purposes most successfully satisfied, the directors also feel that the purposes they consider most important for the museum to fulfill are the ones most successfully satisfied.

Observation:

Consultants have pointed out that the public may be largely unaware of the need for conservation and preservation to prevent collections from inadvertent and irreparable damage. The acquisition and preservation of objects for present and future generations is a prerequisite for the enjoyment and entertainment of the public.

Art Museums

The following table lists the order of priorities of art museum directors in choosing the purposes they felt to be the two most important, compared with the purposes they felt the public and their trustees would consider the two most important, as well as the two purposes they feel their museums have most successfully satisfied:

Table 12
ART MUSEUM DIRECTORS' EVALUATION OF THE TWO PURPOSES MOST IMPORTANT TO THEMSELVES, TO THE PUBLIC AND TO TRUSTEES;
AND MOST SUCCESSFULLY SATISFIED BY THEIR MUSEUMS
 (Base: Total art museums = 19% of all museums)

	<u>Directors</u> Rank (%)	<u>Public</u> Rank (%)	<u>Trustees</u> Rank (%)	<u>Most success- fully satisfied</u> Rank (%)
Providing educational experiences for the public	1 (74)	1 (58)	1 (74)	1 (74)
Providing aesthetic experiences for the public	2 (71)	2 (52)	2 (68)	2 (73)
Conserving the cultural and/or scientific heritage	3 (32)	4 (22)	3 (36)	3 (32)
Interpreting the past or present to the public	4 (15)	5 (18)	4 (11)	4 (11)
Encouraging positive social change	5 (8)	6 (2)	6 (2)	5 (4)
Providing entertainment to the public	6 (1)	3 (32)	5 (8)	5 (4)

A slightly higher percentage of art museum directors (74%) than of directors of all museums felt that one of the two most important purposes is "providing educational experiences for the public". Seventy-one percent of the art museum directors chose "providing aesthetic experiences for the public". "Conserving the cultural and/or scientific heritage" is third, dropping to slightly below a third of the art museum directors (32%). Art museums seemingly give less significance to placing aesthetic objects in historical perspective (despite the period rooms in many larger art museums or the descriptive labels next to works on display) since only 15% of the art museum directors considered "interpreting the past or present to the public" one of the two most important purposes. "Providing entertainment to the public" is a priority of relatively fewer art museum directors (1%) than of science and history museum directors.

When art museum directors select what they feel to be the public's own priorities, shifts are immediately apparent. Providing educational experiences and aesthetic experiences stay at the top of the list for a majority of art museum directors but at a lower 58% and 52% respectively. "Providing entertainment to the public" -- lowest among the directors' own priorities -- rises to third position, and "conserving the cultural and/or scientific heritage" drops ten percentage points to fourth place. Art museum directors feel the public is even less interested in the museum's encouraging social change than are the directors themselves, with only 2% feeling the public would assign it a priority place.

Finally, art museum directors generally reflect their own priorities when they rate their trustees' priorities and the museum's success in satisfying its purposes. The order and weight of each is nearly identical with the priorities of purposes the directors established for their museums.

History Museums

Directors of history museums see their museum's main role to be "conserving the cultural and/or scientific heritage" (70%), followed by "providing educational experiences" (61%) and "interpreting the past or present" (60%). Encouraging positive social change ranks lowest (1%) as one of the two most important purposes of history museums.

Table 13

HISTORY MUSEUM DIRECTORS' EVALUATION OF THE TWO PURPOSES MOST IMPORTANT TO THEMSELVES, TO THE PUBLIC AND TO TRUSTEES;
AND MOST SUCCESSFULLY SATISFIED BY THEIR MUSEUMS

(Base: Total history museums = 37% of all museums)

	<u>Directors</u> Rank(%)	<u>Public</u> Rank(%)	<u>Trustees</u> Rank(%)	<u>Most success- fully satisfied</u> Rank(%)
Conserving the cultural and/or scientific heritage	1 (70)	3 (47)	1 (73)	1 (64)
Providing educational experiences for the public	2 (61)	1 (49)	3 (54)	2 (58)
Interpreting the past or present to the public	3 (60)	1 (49)	2 (55)	3 (56)
Providing entertainment to the public	4 (6)	4 (30)	4 (9)	4 (13)
Providing aesthetic experiences for the public	5 (3)	5 (12)	5 (6)	5 (5)
Encouraging positive social change	6 (1)	6 (1)	6 (1)	6 *

* Less than 0.5%

No purpose was cited by a majority of the history museum directors as one of the two most important in the mind of the public. Again as with art museum directors, the directors of history museums (which include historic sites and museum villages) feel that the public puts a relatively high priority on being entertained in comparison with their own selection of priorities.

Also, as in the case of art museums, history museum directors consider the priorities of trustees and the success of fulfilling the purposes of their museums very much in line with their own priorities of purposes, in contrast to their estimation of the public's priorities.

Science Museums

A higher percentage of science museum directors (92%) than of art and history museum directors score "providing educational experiences for the public" as one of the top priorities. Science museum directors feel this to be a purpose of primary importance in the eyes of their trustees in approximately the same numbers (93%). The following table does show some important differences beyond this:

Table 14

SCIENCE MUSEUM DIRECTORS' EVALUATION OF THE TWO PURPOSES MOST IMPORTANT TO THEMSELVES, TO THE PUBLIC AND TO TRUSTEES;
AND MOST SUCCESSFULLY SATISFIED BY THEIR MUSEUMS
 (Base: Total science museums = 16% of all museums)

	<u>Directors</u> Rank (%)	<u>Public</u> Rank (%)	<u>Trustees</u> Rank (%)	<u>Most success- fully satisfied</u> Rank (%)
Providing educational experiences for the public	1 (92)	1 (73)	1 (93)	1 (82)
Conserving the cultural and/or scientific heritage	2 (44)	4 (16)	2 (37)	2 (31)
Interpreting the past or present to the public	3 (17)	5 (12)	5 (17)	5 (20)
Providing aesthetic experiences for the public	4 (16)	3 (31)	4 (22)	4 (24)
Providing entertainment to the public	5 (15)	2 (51)	3 (25)	3 (30)
Encouraging positive social change	6 (12)	6 (2)	6 (5)	6 (5)

Approximately half of the science museum directors (51%) feel the public places importance on the museum's providing entertainment, and one in four of the directors (25%) see their trustees as interested in this purpose.

Priorities Among Functions

Turning now to the top priorities among the museum functions listed, the museum directors placed the selection in the following order of priority (the number in parentheses indicates the percentage of directors who responded on each function):

<u>Ranking</u>		<u>%</u>
1	Exhibiting the cultural and/or scientific heritage	(60)
2	Conservation and preservation of objects	(40)
3	Providing instruction to the young	(30)
4	Providing a scholarly and information resource	(24)
5	Acquiring works or specimens	(16)
6	Conducting research	(11)
7	Attracting tourists to the community	(8)
8	Serving as a center for community activities	(7)
9	Rendering assistance to smaller museums	(1)
9	Training museum professionals	(1)

When these responses by the directors are compared with the directors' assumptions about the public's and trustees' attitudes toward the same functions, and then the directors' assessment of the success of their museums in fulfilling these functions, the results are as follows:

Table 15
DIRECTORS' EVALUATION OF THE TWO FUNCTIONS MOST IMPORTANT TO THEMSELVES, TO THE PUBLIC AND TO TRUSTEES;
AND MOST SUCCESSFULLY SATISFIED BY THEIR MUSEUMS
 (Base: Total museums)

	<u>Directors</u> Rank (%)	<u>Public</u> Rank (%)	<u>Trustees</u> Rank (%)	<u>Most success- fully satisfied</u> Rank (%)
Exhibiting the cultural and/or scientific heritage	1 (60)	1 (65)	1 (65)	1 (60)
Conservation and preservation of objects	2 (40)	3 (26)	2 (33)	3 (28)
Providing instruction to the young	3 (30)	2 (32)	3 (31)	2 (36)
Providing a scholarly and information resource	4 (24)	5 (18)	4 (20)	4 (22)
Acquiring works or specimens	5 (16)	7 (10)	5 (18)	5 (19)
Conducting research	6 (11)	8 (2)	8 (6)	7 (9)
Attracting tourists to the community	7 (8)	4 (22)	6 (15)	6 (15)
Serving as a center for community activities	8 (7)	6 (15)	7 (10)	7 (9)
Rendering assistance to smaller museums	9 (1)	10 (-)	10 (*)	9 (1)
Training museum professionals	9 (1)	9 (1)	9 (2)	9 (1)

* Less than 0.5%

The directors feel that the public and the trustees agree with them that "exhibiting the cultural and/or scientific heritage" is the most important function for a museum. However, there are differences below the top priority. "Providing instruction to the young" is felt to be the second most important function to the public (32%) ahead of "conservation and preservation of objects" (26%). "Conducting research" is of relatively little importance to trustees (6%) and of practically no importance (2%) to the public, according to the directors. "Attracting tourists to the community" and "serving as a center for community activities" are felt to have somewhat more importance to the public (22% and 15% respectively) and the trustees (15% and 10% respectively) than to the directors themselves (8% and 7% respectively).

In addition to looking at the functions directors consider most important, it is important to consider those functions that are evaluated as being of least importance. Lowest among the given museum functions were "rendering assistance to smaller museums" and "training museum professionals". The lowest number of directors also felt that these functions would be considered among the two most important to the public and by the trustees:

Observation:

It is not surprising that none of the museum directors felt the public would consider "rendering assistance to smaller museums" one of the most important functions, but the less than one percent of directors who felt trustees would choose this function might indicate a belief by the directors that trustees tend to think only in terms of their own institutions rather than of the museum field as a whole.

Art Museums

The evaluations of the two most important functions by art museum directors were as follows:

Table 16

ART MUSEUM DIRECTORS' EVALUATION OF THE TWO FUNCTIONS MOST IMPORTANT TO THEMSELVES, TO THE PUBLIC AND TO TRUSTEES;
AND MOST SUCCESSFULLY SATISFIED BY THEIR MUSEUMS
(Base: Total art museums = 19% of all museums)

	<u>Directors</u> Rank (%)	<u>Public</u> Rank (%)	<u>Trustees</u> Rank (%)	<u>Most success- fully satisfied</u> Rank (%)
Exhibiting the cultural and/or scientific heritage	1 (64)	1 (64)	1 (70)	1 (67)
Providing instruction to the young	2 (36)	2 (38)	2 (38)	2 (35)
Acquiring works or specimens	3 (29)	4 (14)	3 (28)	3 (29)
Conservation and preservation of objects	4 (24)	7 (6)	5 (18)	5 (16)
Serving as a center for community activities	5 (17)	3 (35)	4 (24)	4 (19)
Providing a scholarly and information resource	6 (16)	6 (11)	6 (13)	6 (14)
Conducting research	7 (5)	8 (1)	8 (2)	8 (4)
Attracting tourists to the community	8 (4)	5 (12)	7 (9)	7 (5)
Rendering assistance to smaller museums	9 (2)	9 (-)	9 (*)	9 (2)
Training museum professionals	9 (2)	9 (-)	9 (*)	9 (2)

* Less than 0.5%

Art museum directors give top priority (64%) to the function of "exhibiting the cultural and/or scientific heritage" and feel also that not only have their museums been most successful in fulfilling this priority (67%) but also that the public (64%) and the trustees (70%) agree with the importance of this function. A similar level of agreement is evident in the second priority -- "providing instruction to the young" -- although only slightly more than a third of the directors (36%) selected this as one of the most important functions. With the third and fourth most important functions -- "acquiring works or specimens" and "conservation and preservation of objects" -- the art museum directors see a difference in priorities on the part of the public. The directors feel that the public is less likely to consider either acquisition or conservation as one of the two most important functions (14% for acquisition and 6% for conservation, compared with more than two to three times those percentages in the directors' rankings of the most important functions to themselves and to their trustees).

An important point worth noting is that "serving as a center for community activities" is a relatively important function to art museums and, according to directors, it is considered even more important by the public.

History Museums

History museum directors feel there is a fairly steady accord on the importance of functions among themselves, their public, their trustees and their museum's success in satisfying these functions:

Table 17

HISTORY MUSEUM DIRECTORS' EVALUATION OF THE TWO FUNCTIONS MOST IMPORTANT TO THEMSELVES, TO THE PUBLIC AND TO THE TRUSTEES;
AND MOST SUCCESSFULLY SATISFIED BY THEIR MUSEUMS
 (Base: Total history museums = 37% of all museums)

	<u>Directors</u> Rank (%)	<u>Public</u> Rank (%)	<u>Trustees</u> Rank (%)	<u>Most success- fully satisfied</u> Rank (%)
Exhibiting the cultural and/or scientific heritage	1 (64)	1 (64)	1 (66)	1 (61)
Conservation and preservation of objects	2 (54)	2 (39)	2 (49)	2 (42)
Providing a scholarly and information resource	3 (23)	5 (19)	4 (21)	4 (22)
Providing instruction to the young	4 (21)	4 (21)	3 (23)	3 (31)
Attracting tourists to the community	5 (12)	3 (31)	5 (18)	5 (20)
Acquiring works or specimens	6 (9)	7 (7)	6 (13)	6 (12)
Conducting research	6 (9)	8 (1)	8 (4)	7 (6)
Serving as a center for community activities	8 (3)	6 (9)	7 (6)	7 (6)
Rendering assistance to smaller museums	9 (1)	10 (-)	9 (1)	9 (1)
Training museum professionals	10 (*)	8 (1)	9 (1)	9 (1)

* Less than 0.5%

As with art museum directors, the function considered one of the two most important by the largest proportion of history museum directors was exhibition (64%). Conservation, the function cited by the second largest proportion of history museum directors (54%), was not felt to be as important to the public (39%) although it was still ranked second. Attracting tourists to the community ranked third (31%) in the public's mind, according to directors.

Science Museums

Finally, in the case of science museums the most important finding is that the directors' top priority was "instruction to the young" with 48% of the science museum directors rating it one of the two most important functions.

Table 18

SCIENCE MUSEUM DIRECTORS' EVALUATION OF THE TWO FUNCTIONS MOST IMPORTANT TO THEMSELVES, TO THE PUBLIC AND TO THE TRUSTEES;
AND MOST SUCCESSFULLY SATISFIED BY THEIR MUSEUMS
(Base: Total science museums = 16% of all museums)

	<u>Directors</u> Rank(%)	<u>Public</u> Rank(%)	<u>Trustees</u> Rank(%)	<u>Most success- fully satisfied</u> Rank(%)
Providing instruction to the young	1 (48)	1 (59)	1 (57)	1 (53)
Exhibiting the cultural and/or scientific heritage	2 (44)	2 (56)	2 (47)	2 (42)
Providing a scholarly and information resource	3 (28)	3 (23)	3 (25)	3 (27)
Conservation and preservation of objects	4 (25)	4 (15)	6 (13)	5 (16)
Conducting research	5 (19)	8 (1)	7 (12)	5 (16)
Acquiring works or specimens	6 (17)	7 (10)	4 (21)	4 (21)
Serving as a center for community activities	7 (7)	6 (12)	8 (8)	8 (9)
Attracting tourists to the community	8 (6)	4 (15)	5 (15)	7 (14)
Training museum professionals	9 (2)	9 (-)	9 (-)	9 (1)
Rendering assistance to smaller museums	10 (1)	9 (-)	9 (-)	10 (-)

* Less than 0.5%

The importance to science museums of "instruction to the young" is reinforced by the fact that, in the estimation of the science museum directors, the trustees and public feel even more strongly about it than they do. A majority of the science museum directors (53%) also feel that the instruction function is one most successfully satisfied by the museum.

Observation:

The importance of providing "instruction to the young" for science museums, even above the exhibition of the scientific heritage, seems to be an important difference from the art and history museums. It should be noted in connection with the low ranking given by directors to research that science museums are a mix of the traditional natural history museums, planetariums, aquariums, zoos and botanical gardens, and science and technology centers. Although research is very important in some of these, such as the natural history museums, it usually is conducted on a limited basis or not at all in the science and technology centers.

Implications of Purposes and Functions

Drawing from the evaluations of museum directors a composite description of the major purposes and functions of their museums and analyzing a number of variations and comparisons is in itself important. But, as will be seen throughout this report, the implications of these purposes and functions are very great in determining the internal and external affairs of museums, the balance of personnel, manpower needs, program priorities, the adequacy of facilities, the selection and evaluation of trustees, the proper decision-making mix, and finally the financial picture now and for the future.

CHAPTER III

PROGRAMS

PROGRAMS

Educational and Cultural Activities

In addition to the acquisition, conservation and exhibition of the cultural and scientific heritage, museums conduct a number of varied programs to fulfill the educational, interpretative, aesthetic, and entertainment purposes discussed in the previous chapter. Many of these programs are aimed specifically at children, and others are designed for either adult or general groups. Some take place in the museum, some in schools, some through outreach facilities such as mobile units and "store-fronts" and some are broadcast into the home through the media of radio and television.

Since, as noted earlier, providing educational experiences for the public was judged by the highest percentage of directors to be a very important purpose of museums, it is natural to expect that many museums will undertake educational activities. Taking into account the fact that exhibiting per se is perhaps the most important educational activity of a museum, a list of specific educational and cultural activities based on one previously used by the U.S. Office of Education was drawn up. Museums were asked whether they scheduled each type of activity regularly, occasionally, or not at all. The results are shown in the following table:

Table 19
FREQUENCY OF EDUCATIONAL AND CULTURAL ACTIVITIES
(Base: Total museums)

	Classification						Size					
	Art			Sci-ence			History			Ot-her		
	%	%	%	%	%	%	%	%	%	%	%	%
Total							Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and Over
%	%	%	%	%	%	%	%	%	%	%	%	%
Guided tours, special lectures and/or demonstrations at museum for school classes	73	70	77	73	64	72	68	71	71	80	88	90
Regularly	20	21	17	22	26	21	23	23	22	15	10	4
Occasionally	7	9	6	5	10	7	9	6	7	5	2	6
Not at all												
Guided tours and gallery talks for general groups	53	51	55	48	63	48	53	50	51	59	57	58
Regularly	30	34	28	32	27	34	27	35	37	27	28	30
Occasionally	17	15	17	20	10	18	20	15	12	14	15	12
Not at all												
Lectures, classes, clubs and study groups for adults	31	52	14	41	31	37	26	27	34	42	43	58
Regularly	38	34	40	42	28	43	35	41	41	44	42	33
Occasionally	31	14	46	17	41	20	39	32	25	14	15	9
Not at all												
Classes, clubs, study groups for children not in school groups	28	46	12	42	18	37	20	30	33	33	49	54
Regularly	34	26	37	37	24	40	37	35	29	37	30	23
Occasionally	38	28	51	21	58	23	43	35	38	30	21	23
Not at all												
Presentations at schools	18	24	9	30	12	21	13	19	19	20	38	27
Regularly	38	32	40	40	30	41	31	44	45	40	33	45
Occasionally	44	44	51	30	58	38	56	37	36	40	29	28
Not at all												

(continued)

FREQUENCY OF EDUCATIONAL AND CULTURAL ACTIVITIES (continued)
(Base: Total museums)

	Total	%	Classification-Size											
			Art				History				Science			
			Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 and Over	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 and Over	Under \$100,000	\$100,000 to \$499,999	\$500,000 and Over	
			%	%	%	%	%	%	%	%	%	%	%	%
Guided tours, special lectures and/or demonstrations at museum for school classes	73		53	64	79	96	74	84	71	94	68	72	86	
Regularly	20		29	24	20	-	19	16	17	-	25	25	9	
Occasionally	7		18	12	1	4	7	-	12	6	7	3	5	
Not at all														
Guided tours and gallery talks for general groups	53		29	38	69	84	58	51	51	52	56	42	44	
Regularly	30		40	54	24	12	24	32	35	24	20	40	38	
Occasionally	17		31	8	7	4	18	17	14	24	24	18	18	
Not at all														
Lectures, classes, clubs and study groups for adults	31		45	50	49	77	15	7	16	24	34	47	43	
Regularly	38		30	41	42	21	38	42	43	35	40	40	48	
Occasionally	31		25	9	9	2	47	51	41	41	26	13	9	
Not at all														
Classes, clubs, study groups for children not in school groups	28		41	53	38	62	9	11	18	35	38	42	51	
Regularly	34		27	24	32	15	44	34	22	18	38	35	36	
Occasionally	38		32	23	30	23	47	55	60	47	24	23	13	
Not at all														
Presentations at schools	18		15	23	26	38	8	10	8	18	34	24	34	
Regularly	38		25	38	37	29	36	51	43	41	32	45	45	
Occasionally	44		60	39	37	33	56	39	49	41	34	31	21	
Not at all														

(continued)

Table 19

FREQUENCY OF EDUCATIONAL AND CULTURAL ACTIVITIES (continued)
(Base: Total museums)

	Classification				Size											
	Total %	Art	His- tory	Sci- ence	Art/ His- tory	Ot- her	Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$999,999		\$1,000,000 and Over	
		%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Organized school loan service of special mat- erials and collections	14	18	9	15	12	23	10	12	17	21	35	21	26	53		
	22	18	18	29	19	31	17	28	25	29	20	26				
	64	64	73	56	69	46	73	60	58	50	45					
Film series prepared by the museum	14	28	6	19	11	12	6	11	18	26	37	37	37			
	16	23	13	15	13	14	13	16	19	16	16	27				
	70	49	81	66	76	74	81	73	63	58	47	36				
Performing arts presen- tations prepared by the museum	6	16	4	3	6	3	4	2	7	11	20	20	20			
	12	25	6	6	13	16	7	15	16	15	21	15	15			
	82	59	90	91	81	81	89	83	77	74	59	65				
TV programs produced by the museum	4	6	1	9	2	4	1	3	5	9	11	15	15			
	19	24	13	19	18	26	17	20	16	19	28	35				
	77	70	86	72	80	70	82	77	79	72	61	50				
Radio programs produced by the museum	3	4	2	4	2	3	2	*	5	3	9	16	16			
	20	22	15	23	13	27	17	20	18	26	25	30				
	77	74	83	73	85	70	81	80	77	71	66	54				

*Less than 0.5%

(continued)

Table 19

FREQUENCY OF EDUCATIONAL AND CULTURAL ACTIVITIES (continued)
(Base: Total museums)

	Total %	Classification-Size											
		Art				History				Science			
		Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 and Over	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 and Over	Under \$100,000	\$100,000 to \$499,999	\$500,000 and Over	
		%	%	%	%	%	%	%	%	%	%	%	%
Organized school loan service of special mat- erials and collections													
Regularly	14	12	15	23	29	8	4	14	41	18	12	14	
Occasionally	22	8	23	23	23	17	24	17	12	30	31	23	
Not at all	64	80	62	54	48	75	72	69	47	52	57	63	
Film series prepared by the museum													
Regularly	14	10	26	36	56	4	-	15	24	17	19	23	
Occasionally	16	15	30	31	17	14	10	12	24	14	10	27	
Not at all	70	75	44	33	27	82	90	73	52	69	71	50	
Performing arts presen- tations prepared by the museum													
Regularly	6	14	9	14	36	4	-	9	6	-	6	4	
Occasionally	12	7	34	36	31	6	4	10	18	2	8	7	
Not at all	82	79	57	50	33	90	96	81	76	98	86	89	
TV programs produced by the museum													
Regularly	4	6	8	5	8	*	-	3	12	2	10	21	
Occasionally	19	11	36	21	42	15	11	10	24	23	14	23	
Not at all	77	83	56	74	50	85	89	87	64	75	76	56	
Radio programs produced by the museum													
Regularly	3	3	1	5	10	22	-	2	18	-	4	13	
Occasionally	20	13	32	20	33	17	14	13	18	21	25	25	
Not at all	77	84	67	75	57	81	86	85	64	79	71	62	

* Less than 0.5%

Programs for school children visiting the museum in class groups were conducted by more museums than any other type of activity. Guided tours, special lectures and/or demonstrations given at the museum for school classes were conducted regularly by 73% of museums, with only 7% never scheduling these activities. These programs for school classes were conducted either regularly or occasionally by approximately nine out of ten museums or more in every category except for art museums under \$50,000. (Even in this group approximately eight out of ten museums had such programs.)

Large numbers of museums also had educational activities for children who did not come to the museum in class groups. More than half the museums scheduled classes, clubs and study groups for children not in school groups, either regularly (28%) or occasionally (34%). Among the classifications, only in history and art/history did less than half the museums schedule these activities. Among science museums, approximately eight out of ten had such classes, clubs and study groups.

Similarly, more than half the museums made presentations at schools, 18% regularly and 38% occasionally. Again, among the classifications only in history and art/history did less than half make such presentations. Science museums were still the most active with seven out of ten making such presentations.

Although the remaining activity for children on the list -- organized school loan service of special materials and collections -- was scheduled by fewer museums, more than one-third of the museums did provide this service regularly (14%) or occasionally (22%). While all the educational activities for children generally increase with the size of the museum, the school loan service is more frequent in the smaller science museums than in the large ones, perhaps serving as a substitute for school presentations by those small museums whose budgets do not allow presentations.

Observation:

Museums place a strong emphasis on educational programs for children. Providing instruction to the young was, as noted earlier, rated the third most important function of museums. This importance is confirmed by the programs that museums schedule, with some type of educational activity for children in almost every museum in America. Art museums and science museums are especially active in special programs for children, both in the museum and at schools.

The pattern of the scheduling of guided tours and gallery talks for general groups was similar to that for school classes, except that 10% fewer museums had tours and talks. Fifty-three percent of museums scheduled this activity regularly and 30% occasionally. Approximately eight out of ten museums in each category conducted tours and talks with the exception again of art museums under \$50,000 (69%).

Fewer museums scheduled lectures, classes, clubs and study groups for adults, but still more than two-thirds did schedule this activity either regularly (31%) or occasionally (38%). Among the classifications, higher percentages of art museums (86%) and of science museums (83%) scheduled this activity. Budget size, especially among art and science museums, strongly affected the offering of this type of activity. The percentage of science museums rose from 74% under \$100,000 to 91% of the \$500,000 and over; the percentage of art museums rose from 75% under \$50,000 to 98% of the \$500,000 and over group.

Observation:

The great majority of museums also schedule educational activities for adults and the general public, and again art museums and science museums are especially active. In addition to the guided tours scheduled by a large percentage of all types of museums, the consultants noted that much is being done, that is not reflected here, to increase the educational value of self-guided viewing through greater sophistication in the presentation of exhibits, improved labels, tape-guided tours, etc.

The use of the broadcast media is not widespread in the museum world. Radio programs are produced by only 3% of the museums regularly and 20% occasionally, and only 4% produce TV programs regularly and 19% occasionally. The most likely reason for the small number of museums using radio and television is the high cost involved in the production of such programs. This is borne out by the steady increase in the percentage of museums producing TV programs regularly with an increase in the budget size, rising from 1% of the under \$50,000 group to 15% of the \$1,000,000 and over. Radio programs were produced regularly by 2% of the under \$50,000 museums compared with 16% of the \$1,000,000 and over.

Performing arts presentations prepared by the museum are scheduled by fewer museums than any other type of educational and cultural activity listed. Performing arts presentations are a negligible factor in all classifications of museums except art: Sixteen percent of art museums schedule performing arts presentations regularly and an additional 25% schedule performances occasionally, with the number rising

to one in three of the \$500,000 and over art museums that give regular performances and an additional one in three that give them occasionally.

Film series prepared by the museum are also more often an activity of art museums, with the 30% of all museums offering film series rising to 51% of art museums, compared with 19% of history museums and 34% of science museums. However, 48% of the history museums of \$500,000 and over and 50% of science museums of that size offer film programs. The percentage of large art museums rises to 73%.

Observation:

Films and, to a lesser extent, the performing arts seem to have become, in a number of cases, an extension of the exhibition function of art museums. In some instances the acquisition, conservation and exhibition of films is reported to be on an equal plane with that of other art forms. In other classifications of museums, films tend to be shown only when the subject matter is related to the subject of the museum's collection, and performing arts in these museums, when they are presented, are likely to be a distinctly subsidiary activity.

People Who Conduct Educational and Cultural Activities

For each type of educational and cultural activity listed, the museums were asked who generally conducted it -- paid staff, contract paid outside personnel, and/or volunteers. In many museums a combination of staff, contract paid outside staff, and/or volunteers might be involved, so that the total percentages always add to more than 100%:

Table 20

WHO CONDUCTS EDUCATIONAL AND CULTURAL ACTIVITIES

(Base: Percentage of museums conducting such activities regularly or occasionally)

	Classification:						Size:					
	His- tory			Sci- ence			Art/ Ot- her			Under \$50,000		
	%	%	%	%	%	%	%	%	%	%	%	%
Total	%											
Guided tours, special lectures and/or demonstrations at museum for school classes (Base: 93%)												
Paid staff	81	66	85	80	39	85				82	81	70
Contract paid	3	7	1	4	1	3				1	7	4
Volunteers	39	67	25	44	38	35				31	43	61
Guided tours and gallery talks for general groups (Base: 83%)												
Paid staff	84	66	90	83	91	88				86	84	75
Contract paid	3	5	2	4	1	1				1	3	3
Volunteers	35	59	23	37	35	32				29	40	57
Lectures, classes, clubs and study groups for adults (Base: 69%)												
Paid staff	84	79	86	84	80	89				83	87	82
Contract paid	9	19	6	10	5	6				6	13	16
Volunteers	28	40	21	26	27	25				28	30	37
Classes, clubs, study groups for children not in school groups (Base: 62%)												
Paid staff	80	72	78	83	83	88				75	85	81
Contract paid	6	12	4	6	1	2				4	3	6
Volunteers	33	39	26	32	40	35				35	30	45

(continued)

Table 20

WHO CONDUCTS EDUCATIONAL AND CULTURAL ACTIVITIES (continued)
(Base: Percentage of museums conducting such activities regularly or occasionally)

	Total %	Classification:				Size:							
		His- Sci- His- Ot-		Art/		Under \$50,000 %	\$50,000 to		\$100,000 to		\$250,000 to		\$1,000,000 and over %
		Art %	Sci- ence %	His- tory %	Ot- her %		\$50,000 %	\$99,999 %	\$100,000 %	\$249,999 %	\$499,999 %	\$999,999 %	
Presentations at schools (Base: 56%)													
Paid staff	76	60	76	80	81	84							
Contract paid	3	3	3	4	1	-							
Volunteers	36	59	26	32	36	32	72	74	80	80	72	3	88
Organized school loan services of special materials and collections (Base: 36%)							2	2	4	5	3		2
							35	34	35	33	45		39
Paid staff	80	69	73	89	*	88	67	82	87	93	84		97
Contract paid	1	2	3	1	*	-	2	-	2	-	5		-
Volunteers	29	40	30	25	*	25	37	31	28	16	28		14
Film series prepared by the museum (Base: 30%)													
Paid staff	89	89	93	92	*	84	82	90	94	87	95		92
Contract paid	6	8	5	4	*	7	2	4	6	14	5		12
Volunteers	20	18	21	14	*	27	31	22	18	10	12		8
Performing arts presentations prepared by the museum (Base: 18%)													
Paid staff	66												
Contract paid	14												
Volunteers	40												

* Base too small.

** Base too small for breakdown by categories.

**

**

(continued)

Table 20

WHO CONDUCTS EDUCATIONAL AND CULTURAL ACTIVITIES (continued)

(Base: Percentage of museums conducting such activities regularly or occasionally)

		Classification:						Size:					
		His- tory		Sci- ence		Art- istory		Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999	
		%	%	%	%	%	%	%	%	%	%	%	%
Total		Art		His- tory		Sci- ence		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$999,999	
		%	%	%	%	%	%	%	%	%	%	%	%
TV programs produced by the museum (Base: 23%)													
Paid staff	90	86	97	90	82	91	88	76	100	96	91	100	
Contract paid	3	4	3	4	3	1	-	3	3	4	9	5	
Volunteers	19	27	15	14	18	21	20	28	22	8	19	8	
Radio programs produced by the museum (Base: 23%)													
Paid staff	85	83	80	87	*	93	79	76	91	92	88	97	
Contract paid	3	4	2	5	*	1	-	3	3	8	8	3	
Volunteers	22	35	26	12	*	15	24	32	24	12	15	17	

*Base too small.

All of the listed educational and cultural activities are conducted wholly or partly by paid staff in at least two-thirds of the museums which schedule them, with the number reaching 80% or more in every category except presentations at schools (76%) and performing arts presentations (66%).

Volunteers, however, are also very active in these educational programs. At a third or more of the museums offering such programs volunteers are involved in performing arts presentations, guided tours for school classes, presentations at schools, guided tours for general groups and classes and clubs for children.

Art museums generally rely more heavily on volunteers in these areas than museums of other classifications. For example, volunteers conducted guided tours for children in 67% of art museums compared with 39% of the total, and presentations at schools were made by volunteers in 59% of art museums compared with 36% of the total.

Contract paid personnel are less frequently involved in these activities, except in performing arts presentations (14% of museums with such presentations), lectures and classes for adults (9%), classes for children (6%) and film series (6%).

Observation:

Although paid staff are, as one would expect, involved in educational and cultural activities in the great majority of museums, it is perhaps more interesting to consider the number of museums in which they are not involved at all, especially in the instances where contact paid personnel are minimal and the entire responsibility falls upon volunteers. For example, in 19% of museums guided tours for school classes are conducted without paid staff and in 24% of museums paid staff are not involved in presentations at schools. Volunteers not only play a large part in educational and cultural activities; in many cases they are the sole source of manpower, and it is likely that a significant number of museums would not be able to schedule many of these educational activities without volunteers.

Cooperation with Schools

The school programs of museums (guided tours, special lectures and/or demonstrations at the museum for school classes, presentations at schools, and organized school loan service) were planned for both elementary and secondary school pupils by eight out of ten museums. The programs were directed only at elementary pupils in 15% of the museums and only at secondary school pupils in 3%:

Table 21
 WHETHER SCHOOL PROGRAMS WERE PREPARED FOR ELEMENTARY OR SECONDARY SCHOOL PUPILS, OR BOTH
 (Base: The 93% of museums with school programs)

	Classification:										Size:						Governing Authority:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																					
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	Classification-Size:										Science:			
	Art:					History:					Science:			
	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 to \$999,999	over \$999,999	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 to \$999,999	over \$999,999	Under \$100,000	\$100,000 to \$499,999	\$500,000 to \$999,999	over \$999,999
Elementary	9	9	21	4		20	12	11	20		14	8	9	
Secondary	7	12	5	8		1	-	4	-		-	-	-	
Both	75	78	74	88		76	88	82	73		86	92	89	
Not sure	9	1	-	-		3	-	3	7		-	-	2	

To ascertain the degree of cooperation between schools and museums, the directors were asked whether the school programs for elementary school pupils and for secondary school pupils were planned in close cooperation with the schools or were developed by the museum on its own. Either through necessity or voluntarily the majority of museums with elementary school programs (56%) and of those with secondary school programs (57%) developed the programs on their own and then offered them to the schools. Among the classifications, however, a majority of the art museums with programs did cooperate closely in planning with elementary schools (55%) and with secondary schools (51%).

Although cooperation with schools varied with the governing authority, being lower in government museums than in the private non-profit and educational institution museums, the widest variations were among museum sizes. Cooperation with schools in planning programs is approximately twice as frequent in the \$1,000,000 and over category than in the smallest budget sizes; 70% of the largest museums cooperate with elementary schools and 69% with secondary schools:

Table 22

WHETHER SCHOOL PROGRAMS WERE PLANNED IN CLOSE COOPERATION WITH SCHOOL AUTHORITIES OR DEVELOPED BY MUSEUM ON ITS OWN AND THEN OFFERED
(Base: Percentage of museums with programs)

	Size:										Governing Authority:				
	Classification:					Size:					Governing Authority:				
	Art/					Size:					Governing Authority:				
	His-	Sci-	His-	Art/	Ot-	Under	\$50,000	\$100,000	\$250,000	\$500,000	\$1,000,000	Priv-	Fed-	Muni-	Educational
Total	Art	Sci	His	Art	Ot	\$50,000	\$50,000	\$100,000	\$250,000	\$500,000	\$1,000,000	ate	eral	ci-	Institutional
%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%

(continued)

* Less than 0.5%

Table 22

WHETHER SCHOOL PROGRAMS WERE PLANNED IN CLOSE COOPERATION WITH SCHOOL
AUTHORITIES OR DEVELOPED BY MUSEUM ON ITS OWN AND THEN OFFERED (continued)
(Base: Percentage of museums with programs)

	Total %	Classification-Size:											
		Art:				History:				Science:			
		Under \$50,000 %	\$50,000 to \$99,999 %	\$100,000 to \$499,999 %	\$500,000 and over %	Under \$50,000 %	\$50,000 to \$99,999 %	\$100,000 to \$499,999 %	\$500,000 and over %	Under \$100,000 %	\$100,000 to \$499,999 %	\$500,000 and over %	
Elementary school programs (Base: the 88% of museums with elementary school programs)													
Planned in close cooperation	42	46	51	60	66	32	36	40	62	28	38	62	
Developed, then offered	56	45	47	38	34	65	64	58	38	70	60	38	
Not sure	2	9	2	2	-	3	-	2	-	2	2	-	
Secondary school programs (Base: the 77% of museums with secondary school programs)													
Planned in close cooperation	40	35	40	61	70	26	31	31	50	28	44	62	
Developed, then offered	57	51	60	35	30	69	69	67	50	70	54	38	
Not sure	3	14	-	4	-	5	-	2	-	2	2	-	

When museums were asked if school programs were supplemented by preparatory or follow-up activity in the schools, slightly more than half of the museums reported that the programs were supplemented with in-school activity. There was comparatively little variation among classification and governing authorities. However, size again was significant: programs of 76% of the \$1,000,000 and over museums were supplemented in the schools, compared with 53% of the under \$50,000 group and 41% of the \$50,000 - \$99,999 group:

Observation:

The value of museum educational programs for children could almost surely be enhanced through closer cooperation with schools. The reasons for the low level of cooperation are unclear, but some consultant museum directors have indicated that efforts by museums to obtain greater participation by school systems were to little or no avail. In any case it is to be hoped that some means can be found to insure a closer working relationship on all levels.

Joint Programs with Universities or Colleges

In addition to the 9% of museums under the governing authority of a university or college*, 30% have joint programs with universities or colleges. Museums in the art and science categories are most often allied with higher educational institutions, with 21% of art and 16% of science museums under colleges and universities, and another 38% of art and 42% of science having joint programs. More than half the museums with budgets of \$250,000 and over have joint programs with universities and colleges; the proportion rises to 70% of the \$1,000,000 and over group compared with only 16% under \$50,000. The following table shows the distributions of museums that have such joint programs:

*Ten percent of the total museums are under the governing authority of educational institutions, but these also include schools below the university/college level.

Table 24
WHETHER MUSEUM HAS JOINT PROGRAMS, OR IS AFFILIATED, WITH UNIVERSITIES OR COLLEGES
(Base: Total museums)

	Classification:										Size:						Governing Authority:													
	His- Sci- Art/					His- Sci- Art/					Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$499,999		\$500,000 to \$999,999		\$1,000,000 and over		Priv-ate Non-Profit	Government:			Educational Institutions:			
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%		%	%	%	%	%	%	%
Total	38	16	42	26	46	16	34	32	53	60	70																			
30	21	2	16	5	7	9	8	14	5	10	5																			
9	41	82	42	69	47	75	58	54	42	30	25																			
61																														

Has joint programs with university or college

Is a university or college museum

Neither has joint programs nor is a university or college museum

The museums that have joint programs or are affiliated with colleges and universities were asked which of a list of programs were conducted jointly with those institutions. The program conducted by the largest number of museums was work experience without credit, with other programs declining in occurrence to training programs for professional museum workers:

Table 25

JOINT PROGRAMS MUSEUM HAS WITH UNIVERSITY OR COLLEGE
(Base: The 39% of museums that either have joint programs with universities or colleges or are university or college museums)

	<u>Total</u> %
Work experience without credit	61
Research at undergraduate level	58
Research at graduate level	55
Work experience for credit at undergraduate level	47
Credit courses taught in museum's facilities	45
Collection items loaned to colleges	42
Observation or participation in museum activities by teacher-trainees	37
Credit courses taught away from museum by museum professional staff	36
Work experience for credit at graduate level	29
In-service courses for classroom teachers	27
Training program for professional museum workers	24
Other	15

Aside from the joint programs with universities, only 24% of the total number of museums reported that they had programs for training professional museum workers. (These programs will be discussed in more detail in a later section.)

Observation:

Considering the value of museums in higher education, especially as a source of research and work experience, it is perhaps surprising that only four in ten museums are affiliated with a university or college either through governing authority or joint programs. This indicates that much more might be done to the probable benefit of both students and museums.

Publications

Publications are another means through which museums conduct educational activities, and museums were asked which of a list of educational materials were published during the year. Almost half of the museums (46%) published an annual or biennial report, and approximately one in three published popular books, booklets or pamphlets (33%) and regular periodicals (30%).

Sixty-one percent of art museums published exhibition catalogues, compared with only 8% of history and of science museums.

Observation:

Consultants have indicated that one reason exhibition catalogues are published less often by history museums is the lower frequency of borrowing of objects by history museums for exhibitions, making it less necessary to document an exhibition with a published catalogue. Exhibition catalogues are also less applicable to certain types of science museums, such as zoos and botanical gardens.

Budget size affected every type of publication, with much higher percentages of the large museums publishing materials. Among governing authorities the government museums were lower in every category. The following table contains breakdowns of the type of materials published:

Observation:

The high costs of printing and staff needs naturally restrict the publications programs of museums with small budgets. It is surprising, however, that although the annual or biennial report ranks highest on the list, almost half of the private non-profit museums do not publish a formal annual or biennial report on their practices and financial condition. However, since 1970 museums as tax-exempt organizations have had to submit an information return annually to the Internal Revenue Service and are required to make available an annual report, and advertise its availability for inspection by the public.

Level of Educational Activities

When museums were asked to describe the two or three most important educational activities regularly scheduled, the responses covered a wide range of activities, with classes and tours of various types accounting for the largest proportions:

Table 27
 MOST IMPORTANT EDUCATIONAL ACTIVITIES REGULARLY SCHEDULED BY MUSEUM*
 (Base: Total museums)

	<u>Total</u>
	%
Classes, lectures, etc.	26
Classes, lectures, etc. for children and teenagers	24
Classes, lectures, etc. for college and graduate students	14
Adult education classes and workshops	8
Classes and programs for disadvantaged and handicapped	2

Guided tours for visiting school groups	26
General tours of exhibits and facilities	21
Guides, exhibits sent to schools	7
Traveling exhibits	3
Field trips for students	3

Training people for museum work	4
Training of guides and docents	3

Work-study programs with schools	7
Teacher training	3
Scholarship programs	1

Use of museums as research facility	8
Films	7
Activities for special interest groups, clubs	4
Publications	3
Public information service	1
Other	6
None, except educational value of exhibits	7

*Percentages add to more than 100 because multiple responses were possible.

Classes, lectures and guided tours were the activities most cited, with the emphasis on children and school groups. Adult education classes were judged one of the most important activities by 8% of museums, and the same percentage cited the use of the museum as a research facility as one of the most important.

In regard to this entire scope of educational activities, museums were asked whether such activities had increased or decreased since 1966. Slightly more than half the museums responded that educational activities had increased, and only 1% reported a decrease:

Among the classifications, only in history and art/history did less than half the museums experience an increase, but less than 1% of the history and no art/history museum experienced a decrease. Size again was a significant factor; 78% of the \$1,000,000 and over museums reported increases compared with 39% under \$50,000; however, in the \$50,000 - \$99,999 group, 61% of museums said that educational activities have increased.

When those museums that reported increases in educational activities were asked in which areas the increases had been made, the pattern of responses was very similar to those activities described as the most important. In addition to general increase or expansion of educational activities, the areas most often mentioned were classes, lectures, guided tours, with school groups and children receiving major attention:

Table 29

AREAS IN WHICH ADDITIONS HAVE BEEN MADE TO EDUCATIONAL ACTIVITIES SINCE 1966*

(Base: The 51% of museums that have increased educational activities since 1966)

	<u>Total</u> %
Increase or expansion in existing programs	27
Classes, lectures, etc.	20
Classes, lectures, etc. for children and teenagers	15
Classes, lectures, etc. for college and graduate students	11
Adult education classes and workshops	5
Classes and programs for disadvantaged and handicapped	3

Guided tours for visiting school groups	12
General tours of exhibits and facility	7
Guides, exhibits sent to schools	7
Traveling exhibits	4
Field trips for students	2

Training of guides and docents	9
Training people for museum work	7

Work-study programs with schools	7
Teacher training	5

Use of museum as research facility	9
Publications	6
Films	5
Activities for special interest groups, clubs	3
Public information service	1
Other	10

* Percentages add to more than 100 because multiple responses were possible.

Observation:

As was noted in the discussion of specific educational and cultural activities, providing instruction for the young is repeatedly stressed in many ways as an important and active function of museums. The thrust in museums in educational programs overall is concentrated in the areas of tours and classes, and museums are increasing these activities as part of a greater stress on education in general.

Level of Research Activity

In the ranking of the importance of museum functions, described in a previous section, museum directors rated research as one of the less important functions, and this rating was generally reflected in the responses to a question on the level of research activity in museums. Approximately two out of three museums (65%) reported that research is a minor activity or not intended to be an activity at all:

Table 30
LEVEL OF RESEARCH ACTIVITY IN MUSEUM
(Base: Total museums)

	Classification										Governing Authority			
	Size					Private					Government		Educational	
	Art	His- tory	Sci- ence	Art/ His- tory	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	Non- Profit	Fed- eral	Muni- cipal	Institutions To- tal
Total	43	27	21	40	33	21	32	30	34	49	29	25	18	41
Primary function and activity	4	4	9	5	5	3	3	6	5	9	4	3	5	12
Major function and activity, but not primary one	29	30	27	40	33	21	32	30	34	49	29	25	18	41
Minor activity	43	45	39	36	44	47	41	45	38	36	43	46	49	32
Not intended to be an activity	22	22	27	11	17	27	21	16	21	5	23	21	14	15
Not sure	2	2	4	8	1	2	3	3	2	1	1	5	6	7

	Classification-Size										Governing Authority			
	Region					Art					History		Science	
	North- east	South east	Mid- west	Mountain Plains	West- ern	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 to \$4,999,999	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 to \$999,999
Total	35	22	32	28	27	11	35	27	71	22	36	29	81	5
Primary function and activity	5	7	2	3	4	2	-	-	2	3	3	5	6	8
Major function and activity, but not primary one	29	35	22	32	28	11	35	27	71	22	36	29	81	5
Minor activity	37	44	47	39	42	35	50	51	27	50	32	46	13	40
Not intended to be an activity	28	11	25	25	21	52	14	22	-	24	25	17	-	42
Not sure	1	3	4	1	3	-	1	-	-	1	4	3	-	5

In this question on the level of research activity, the term "research" was not strictly defined. The intent was for research to be limited to activities leading to the creation of new knowledge. It appears that directors sometimes took a more inclusive view*. As a result, some consultants found the level of research activity high in certain categories, particularly art museums. In the \$500,000 and over group and in educational institution museums, more than half the museums consider research to be a primary or a major function. The association with size is seen even more clearly in the breakdown of budget groups within classifications. While only 13% of art museums under \$50,000 consider research a major or primary function, the number rises to 73% of art museums \$500,000 or over; in history, the number of museums with research as a major or primary activity rises from 25% of the under \$50,000 group to 87% of the \$500,000 and over, and in science the number rises from 13% under \$100,000 to 54% of the \$500,000 and over. As pointed out in Chapter II, there are two distinct types of science museums that differ greatly in terms of research: the science or technology center that emphasizes exhibitions with minimal or no research, and the natural history museum that is strongly research oriented.

Slightly more than a third of the museums undertook or sponsored formal research projects during the year, with the number again rising in the large budget sizes and in educational institution museums.

* In many museums the development of a special exhibition often requires research into the subject of the exhibition, and it is probably this type of research that accounts for the high level of research activity in art museums.

Table 31

WHETHER MUSEUM UNDERTOOK OR SPONSORED ANY FORMAL RESEARCH PROJECTS DURING FISCAL 1971-1972
(Base: Total museums)

	Classification:										Size:										Governing Authority:										
	Art						His- Sci- His- Ot-				Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$999,999		\$1,000,000 and over		Private Non-Profit		To- Fed- tal eral State ty		Municipal County		Educational Institutions:				
	Art		Sci-		His-		His-		Ot-		Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$999,999		\$1,000,000 and over		Private Non-Profit		To- Fed- tal eral State ty		Municipal County		Educational Institutions:				
	Total	%	Total	%	Total	%	Total	%	Total	%	Total	%	Total	%	Total	%	Total	%	Total	%	Total	%	Total	%	Total	%	Total	%	Total	%	Total
Undertook or sponsored	35	36	31	38	32	40	27	23	36	60	66	78	33	32	36	36	28	50	56	43											
Did not undertake or sponsor	65	64	69	62	68	60	73	77	64	40	34	22	67	68	64	64	72	50	44	57											

	Region:						Classification-Size:											
	Moun- tain Plains West- ern						Art:				History:				Science:			
	New Eng- land %	North- east %	South- east %	Mid- west %	Plains %	West- ern %	Under \$50,000 %	\$50,000 to \$99,999 %	\$100,000 to \$499,999 %	\$500,000 and over %	Under \$50,000 %	\$50,000 to \$99,999 %	\$100,000 to \$499,999 %	\$500,000 and over %	Under \$100,000 %	\$100,000 to \$499,999 %	\$500,000 and over %	
Undertook or sponsored	31	44	22	41	32	35	21	32	37	75	30	13	44	71	18	41	71	
Did not undertake or sponsor	69	56	78	59	68	65	79	68	63	25	70	87	56	29	82	59	29	

CHAPTER IV

COLLECTIONS AND EXHIBITIONS

COLLECTIONS AND EXHIBITIONS

Despite the diversity of collections among different museums and the specific problems that may be associated with each, certain factors pertain to all museum collections, such as ownership, exhibition, borrowing and loaning.

In 56% of museums the entire permanent collection is the legal property of the museum. Twenty-nine percent of museums own from 90% to 99% of the collection and another 10% own from 50% to 89% of the collection.

Among classifications the percentage of museums owning at least 90% of their collection is highest in science (95%) and lowest in art/history (78%). Among budget sizes the percentage owning at least 90% of their collection ranges from 93% of the \$500,000 - \$999,999 group to 82% of the under \$50,000 group, and among governing authorities from 88% of government museums to 83% of private non-profit museums.

Table 32
 PERCENTAGE OF THE PERMANENT COLLECTION THAT IS MUSEUM'S OWN PROPERTY BY LEGAL TITLE
 (Base: Total museums)

	Classification:										Size:										Governing Authority:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																										
	His- tory					Sci- ence					Art/ Ot- her					Under \$50,000					\$50,000 to \$99,999					\$100,000 to \$249,999					\$250,000 to \$499,999					\$500,000 to \$999,999					\$1,000,000 and over					Priv- ate Non- Prof- it %	Government %	Educational Institutions %																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																															
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*Less than 0.5%

Wide differences are present, however, in the percentage of the total permanent collection exhibited during fiscal 1971-72. Among educational institution museums an average of 45% of the collection was exhibited compared with an average of 65% of the collection that was exhibited in government museums. The average percentage exhibited was lower in museums with budgets of \$100,000 and over, and the lowest average of any budget size was in the \$250,000 - \$499,999 group (47%). Art museums exhibited the lowest average of any classification (50%), but art/history museums exhibited the highest (71%). The average percentage of the total collection exhibited is shown below, with breakdowns by ranges of ten percentage points on the following page:

Table 33

AVERAGE PERCENTAGE OF TOTAL PERMANENT COLLECTION
EXHIBITED IN FISCAL 1971-1972
(Base: Permanent collections in total museums)

	<u>%</u>
<u>Total</u>	<u>62</u>
<u>Classification</u>	
Art	50
History	68
Science	63
Art/History	71
Other	55
<u>Size</u>	
Under \$50,000	68
\$50,000-\$99,999	63
\$100,000-\$249,999	54
\$250,000-\$499,999	47
\$500,000-\$999,999	55
\$1,000,000 and over	55
<u>Governing Authority</u>	
Private non-profit	63
Government	65
Educational institutions	45

Table 34
PERCENTAGE OF TOTAL PERMANENT COLLECTION EXHIBITED IN FISCAL 1971-1972
(Base: Total museums)

	Classification:										Size:					Governing Authority:		
	Art					Sci- His- Ot-					Under \$50,000					Private Non-profit		
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Total																		
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Less than 10%	10	11	9	14	7	11	6	7	16	17	17	11	22	9	8	21		
10-19	8	13	3	10	4	14	6	3	11	11	11	5	7	6	9	14		
20-29	8	10	8	7	4	9	6	9	12	12	5	5	5	8	10	5		
30-39	5	11	3	1	9	5	5	6	4	6	5	7	4	5	3	10		
40-49	3	5	3	2	3	2	2	6	1	3	6	6	4	5	*	5		
50-59	8	11	9	6	2	9	8	10	10	7	7	5	5	9	7	8		
60-69	3	5	2	3	7	4	3	6	2	1	2	2	5	3	3	5		
70-79	12	9	15	5	11	14	15	15	8	2	6	4	4	12	13	5		
80-89	8	4	11	6	9	6	7	9	8	5	7	7	7	8	8	3		
90-99	13	6	14	21	13	10	12	10	14	12	12	20	20	11	16	10		
100%	20	14	20	22	28	15	28	15	14	13	20	12	12	22	21	11		
Not sure	2	1	3	3	3	1	2	4	-	4	2	2	2	2	2	3		

* Less than 0.5%

Observation:

It should be remembered that all, or almost all, of the collection will be exhibited in certain types of science museums, e.g., zoos, aquariums, etc; in other types of science museums such as natural history museums only a very small portion of the collection may be exhibited.

There are a number of reasons why every item in the permanent collection is not displayed during the year. First, not every object should be displayed. For example, many items such as textiles and water-colors would deteriorate by being exposed to light. Prints and other objects can sometimes be better examined by interested viewers if brought out for inspection on print tables rather than exhibited in the usual manner. Also, objects that may be of the highest quality can still duplicate other objects and to exhibit them would be a misuse of existing space.

Part of a museum's collection may not have been exhibited for some or all of the above reasons. The survey concentrated on six other specific reasons for not exhibiting objects. Directors were asked what percentage of the collection not shown was not exhibited for each reason. Since more than one reason could apply to any portion of the collection, the percentages can add to more than 100.

Lack of space prohibited the exhibiting of the largest proportion of the collection not shown. It remained the most important reason in each of the classifications, budget sizes and governing authorities. Among the various categories, the reasons affecting the next largest proportion of the collection not shown did vary. Insufficient staff ranked second in the list for total museums. But the fact that the works or specimens not shown are of secondary interest or importance was ranked second in art museums, in museums above \$500,000 budget size, in federal museums and in private educational institution museums. The fact that a portion of the items not shown represented research collections not suitable for exhibition was the second most important reason for non-exhibition in history museums.

Table 35

PROPORTION OF COLLECTION THAT WAS NOT EXHIBITED IN FISCAL 1971-1972*
BY REASON FOR NOT BEING EXHIBITED

(Base: The 78% of museums that exhibited less than 100% of the permanent collection)**

	Governing Authority:																								
	Government:																								
	Classification:					Size:					Educational Institutions:														
	His- tory		Sci- ence		Art/ Ot- her	Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$499,999		\$500,000 to \$999,999		\$1,000,000 and over		To- tal	Fed- eral	State	Muni- cipal	To- tal	Pub- lic	Pri- vate	
%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Total	51	53	47	61	51	51	52	54	53	48	53	51	44	50	53	39	57	53	55	63	47	38	45	32	
Lack of space	34	27	32	41	29	37	34	38	33	35	20	21	33	33	31	42	26	35	29	39					
Insufficient staff																									
Works or specimens are of secondary interest or importance	30	39	27	30	24	25	27	34	31	27	32	30	26	25	23	18	31	19	25	37	10				
Research collection not intended or suitable for exhibition	25	16	33	27	27	16	27	27	20	23	17	26	19	19	25	14	24	28	20	21	19				
Collection not in good condition	21	17	22	30	20	19	22	20	22	19	16	19	15	10	9	8	12	8	12	10	13				
On exhibit away from museum	10	14	8	13	8	7	12	8	8	13	10	15													

* Percentages add to more than 100 because multiple responses were possible.

** The numbers on this table are not percentages of museums, but indicate percentages of that part of the collection that was not exhibited in fiscal 1971-1972.

* Percentages add to more than 100 because multiple responses were possible.

** The numbers on this table are not percentages of museums, but indicate percentages of that part of the collection that was not exhibited in fiscal 1971-1972.

In approximately two-thirds of the museums with items in storage, the storage collections were used for research during the year by scholars not on the museum staff:

The percentage of museums whose storage collections were used by scholars fell below 60% only in the under \$50,000 size (58%) and in municipal-county museums (54%); it rose as high as 91% in the \$500,000 - \$999,999 group and 89% in the \$1,000,000 and over category.

Observation:

Consultants have noted that many museums deal with such a broad exhibit scope that even if space were available the exhibition of the entire collection might cause a loss of focus and meaning. It is also natural that part of the museums' collections may be of primary interest to scholars for research, and in most museums these works or **specimens** do seem to be available to researchers. However, the two reasons causing the greatest portions of collections not to be exhibited are reflections of the inadequate facilities and the inadequate staff that are indicated in Chapter VIII.

Special Exhibitions

A "special exhibition" was defined for use in this study as "an organized show of materials or objects with a common theme or subject, either developed by the museum or obtained from an outside source, that is on exhibition for a limited amount of time; may also be called 'changing exhibition' or 'temporary exhibition'".

More than two-thirds of museums had special exhibitions. Among classifications 98% of art museums had exhibitions compared with 51% of history museums. The latter group, however, includes many historic sites and structures which to a large extent are inappropriate for special exhibitions.

Those museums that did not have special exhibitions were asked if they would like to have such exhibitions and, if so, the reasons they are unable to offer them. The majority of these museums do want special exhibitions, but are prevented from showing them for the following reasons:

Table 38

WHETHER MUSEUM WOULD LIKE SPECIAL EXHIBITIONS AND, IF SO, REASONS IT IS
UNABLE TO OFFER THEM

(Base: The 32% of museums that did not have special exhibitions in fiscal 1971-1972)

	<u>Total</u> %
<u>Would like special exhibitions but unable to offer them</u>	<u>53</u>
Lack of space	52
Lack of funds	35
Lack of objects suitable for special exhibition	11
Unable to obtain traveling or loan exhibitions	7
Security problems	5
Other	9
<u>Would not like special exhibitions</u>	<u>41</u>
Not sure	<u>6</u>

Observation:

Special exhibitions offer museums the important opportunity to focus on special areas of interest and provide the latitude for changes that prevent museums from becoming stale. Although special exhibitions are shown with relative frequency, the inadequacy of exhibition space seems to be a major hindrance in some museums to having special exhibitions and in others, according to consultants, to having special exhibitions as extensive and inclusive as the subjects warrant.

Of those museums that did have special exhibitions, almost two-thirds had five or more. Art museums were highest, with 92% showing five or more such exhibitions. History was the lowest category, with only 37% showing five or more exhibitions. The range of the number of special exhibitions is shown in the following table:

NUMBER OF SPECIAL EXHIBITIONS SHOWN DURING FISCAL 1971-1972
(Base: The 68% of museums that had special exhibitions in fiscal 1971-1972)

* Less than 0.5%

Not only were many special exhibitions held, but in the great majority of museums (83%) there was no charge for these aside from the general admission, if any. Only in the \$1,000,000 and over category did as many as one in three charge for special exhibitions.

Most of the special exhibitions were developed by the museums where they were shown rather than by an outside source. Only 7% of museums with special exhibitions developed none of them, while 44% of the museums with special exhibitions developed all of them. Complete breakdowns of the number of special exhibitions developed by the museum and developed by outside sources are shown in these tables:

Table 41

NUMBER OF SPECIAL EXHIBITIONS DEVELOPED BY THE MUSEUM IN FISCAL 1971-1972
(Base: The 68% of museums that had special exhibitions in fiscal 1971-1972)

Total %	Classification:										Size:										Governing Authority:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																				
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* Less than 0.5%

Table 42

NUMBER OF SPECIAL EXHIBITIONS DEVELOPED BY OUTSIDE SOURCE IN FISCAL 1971-1972
(Base: The 68% of museums that had special exhibitions in fiscal 1971-1972)

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Among the museums that did show exhibitions developed by outside sources, the highest percentage (69%) received exhibitions on loan from private collectors, artists, service organizations, etc. However, among art museums approximately the same percentage received special exhibitions from other museums (74%) as from private collectors, etc. (75%). Twenty-three percent of history museums and 39% of science museums received special exhibitions from other museums. The other sources were government agencies and commercial sources.

Table 43

SOURCES OF SPECIAL EXHIBITIONS RECEIVED ON LOAN

(Base: The 56% of the museums with special exhibitions that showed some developed by outside sources = 38% of total)

	Total %	Classification:				
		Art %	History %	Science %	Art/ History %	Other %
Private collectors, artists, service organizations, etc.	69	75	74	56	71	64
Other museums	51	74	23	39	41	50
Government agencies other than museums	28	18	29	45	29	30
Commercial sources	25	37	15	19	12	23

Observation:

A possible factor in the low percentage of history museums receiving special exhibitions from other museums is the specialized nature of many history museums that are centered on a particular period, event, location, etc. Most loan exhibitions would not fit into the general scope of such museums.

In addition to special exhibitions, museums were also asked if they had exhibited any individual objects or specimens which were borrowed on a short-term basis. Although only 22% of all museums exhibited such objects or specimens, at least half of the art museums, museums \$500,000 or over, and the educational institution museums did exhibit borrowed objects:

The relative importance of the various sources for such borrowed objects was identical to that for the special exhibitions:

Table 45

SOURCES OF INDIVIDUAL OBJECTS OR SPECIMENS LOANED TO MUSEUMS

(Base: The 38% of museums that did exhibit loaned objects in fiscal 1971-1972)

	<u>Total</u> %
Private collectors, artists, service organizations, etc.	89
Other museums	38
Government agencies other than museums	22
Commercial sources	21

Loans by the Museum

The other side of the exchange of exhibitions -- loans by the museum to other museums, schools, etc. -- was also examined. Only a third of the museums sent out traveling exhibitions in 1971-1972, but among classifications this percentage rose to 55% of art museums which loaned exhibitions compared to a low of 19% of history museums:

Table 46
 WHETHER MUSEUM SENT OUT TRAVELING EXHIBITIONS IN FISCAL 1971-1972
 (Base: Total museums)

	Classification:						Size:						Governing Authority:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																						
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	Region:					
	New Eng- land	North- east	South- east	Mid- west	Mountain Plains	West- ern
	39	40	28	32	35	30
Did	61	60	72	68	65	70
Did not						

The museums with traveling exhibitions sent out an average of six such exhibitions during the year. Science museums sent out an above average nine traveling exhibitions:

Table 47

NUMBER OF TRAVELING EXHIBITIONS SENT OUT IN FISCAL 1971-1972
(Base: The 34% of museums that sent out traveling exhibitions in fiscal 1971-1972)

	<u>Total</u> %	Classification:				
		<u>Art</u> %	<u>History</u> %	<u>Science</u> %	<u>Art/ History</u> %	<u>Other</u> %
1	28	22	36	34	35	22
2	19	25	13	9	22	23
3	9	7	2	6	11	19
4	9	13	8	4	9	7
5 - 10	19	26	22	17	7	12
11 - 15	5	1	11	2	9	7
16 - 20	*	1	-	-	-	-
More than 20	11	5	8	28	7	10
Mean	6	5	6	9	5	6

* Less than 0.5%

Other museums were the most important location for the traveling exhibitions. Fifty-four percent of museums sent traveling exhibitions there; the percentage was highest in art museums (77%) and lowest in science museums (26%). Colleges and universities were the next most important location; 49% of museums had traveling exhibitions shown there. This percentage was again highest among art museums (70%). Elementary schools were the most important locations for traveling exhibitions from history museums (56%), and both elementary schools and community centers for science museums (58% of which sent exhibitions to each location). The locations receiving traveling exhibitions are shown in this table:

Table 43

WHERE MUSEUMS SENT TRAVELING EXHIBITIONS IN FISCAL 1971-1972*

(Base: The 34% of museums that sent out traveling exhibitions in fiscal 1971-1972)

	<u>Total</u> %	<u>Classification:</u>				
		<u>Art</u> %	<u>History</u> %	<u>Science</u> %	<u>Art/ History</u> %	<u>Other</u> %
Other museums	54	77	48	26	52	50
Colleges or universities	49	70	27	35	52	51
Community centers (other than museums)	46	34	46	58	39	58
Elementary schools	42	19	56	58	39	49
Secondary schools	36	27	39	42	37	43
Storefront, small neighborhood or community -- based museums	28	28	35	26	22	25
Other	24	13	33	27	28	27

* Percentages add to more than 100 because multiple responses were possible.

In addition to traveling exhibitions, museums were asked whether they had loaned objects or materials to storefront, small neighborhood or community-based museums during fiscal 1971-1972. Forty-two percent did make objects or materials available on loan, but the great majority of these (81%) did so only occasionally or rarely. The loan could, of course, consist of a single object.

Of the 58% which did not make objects or materials available on loan, only 21% said that they were planning to do so:

The lowest proportion of museums planning to loan objects or materials to storefront or community-based museums was in the history (14%) and art/history (12%) classifications and in the government museums (12%), a high percentage of which are history museums. One explanation of why so few history museums plan to lend may be found in the character of exhibits, especially in historic sites. The unsuitable character of exhibits was the most prevalent of the reasons given why museums are not planning to make such loans:

Table 51

REASONS WHY MUSEUM IS NOT PLANNING TO MAKE OBJECTS OR MATERIALS
AVAILABLE ON LOAN TO STOREFRONT OR COMMUNITY-BASED MUSEUMS *

(Base: The 79% of the museums that did not make objects or materials available that are not planning to make objects or materials available = 46% of total)

	<u>Total</u> %
Character of objects not suitable for lending	29
Lack of demand	26
Inadequate security	18
Against museum policy	10
Lack of staff	8
Legal considerations	8
Collection too small	8
Priority given to museum audience	5
Environment not suitable for collection	4
Not a function of museums	4
Insurance problems	3
No such museums in area	2
Collection not of suitable "social commentary" nature	2
Other	6
Not sure	2

* Percentages add to more than 100 because multiple responses were possible.

Observation:

Little information is available on the number and distribution of storefront or community-based museums, and it is therefore impossible to know if the lack of demand for the loan of objects is due to a lack of storefront museums or whether such museums have not approached the more established museums.

In the discussion of borrowing and loaning, museums were asked whether objects and collections were being exchanged more or less frequently than in 1966. More than one in four museums (29%) reported borrowing and loaning more frequently, while less than one in ten (9%) reported a decrease:

Among classifications the 43% of art museums that are exchanging more frequently was substantially above the 29% of total museums; but similarly the 13% of art museums exchanging less frequently was above the average of 9%. The major point, however, is that borrowing and loaning are certainly on the rise.

Among the small percentage that has experienced a decline in exchange, the reasons given were:

Table 53

REASONS WHY MUSEUM IS ENGAGING LESS FREQUENTLY IN THE BORROWING AND
LOANING OF OBJECTS AND COLLECTIONS
(Base: The 9% of museums that are engaging less frequently in
borrowing and loaning compared with 1966)

	<u>Total</u> %
Too much risk of damage or loss	26
High cost	24
Better use of own collection	22
Lack of space	11
Lack of public interest	11
Too much red tape	5
Other	32

The most important reason given -- too much risk of damage or loss -- is reflected in the response to the question on the importance of climate control and security in the receiving museums in the exchange of objects. Almost nine in ten museums said that climate control and security are very important (70%) or somewhat important (17%) in the exchange of objects.

Table 54

IMPORTANCE IN EXCHANGE OF OBJECTS OF CLIMATE CONTROL AND SECURITY
IN THE RECEIVING MUSEUM

(Base: The 99% of museums that engage in borrowing or loaning)

	<u>Total</u> %	Classification:				
		<u>Art</u> %	<u>History</u> %	<u>Science</u> %	<u>Art/ History</u> %	<u>Other</u> %
Very important	70	81	67	61	70	67
Somewhat important	17	15	14	16	24	19
Of minor importance	5	2	8	9	3	4
Not important	5	1	6	11	3	3
Not sure	3	1	5	3	-	7

Observation:

The exchange of exhibitions and objects among museums can greatly increase the opportunities of the public to see varied museum exhibitions. However, although exchange among museums is increasing, a relatively small percentage of museums are sending out traveling exhibitions to be shown in other museums and other locations. It seems likely that the loan of traveling exhibitions, to other museums at least, and perhaps the loan of objects to community-based museums could be increased if means could be found to enlarge and improve exhibition space and insure better climate control and security. Although not specifically stated, it is likely that security problems involved in the transportation of objects is also of importance in exchange.

Rental of Objects

In addition to the borrowing and loaning of objects, museums were asked whether they had rented objects to outside organizations or individuals in fiscal 1971 - 1972. Eight percent of the museums reported that they did rent, but this proportion rose to 25% among art museums. However, it is possible that these include art rental services in addition to the rental of objects from the permanent collection. The question was in a series concerning the permanent collection, and did not specifically restrict the rental of objects to those in the collection (although this was the intent of the question).

Table 55
 WHETHER MUSEUM RENTED OBJECTS TO OUTSIDE ORGANIZATIONS OR INDIVIDUALS DURING FISCAL 1971-1972
 (Base: Total museums)

		Governing Authority:											
		Classification:				Size:				Government:			
		Art/								Educational			
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Of the 8% of museums that did rent objects, the largest percentage rented to individuals and corporations:

Table 56
TO WHOM MUSEUM RENTED OBJECTS DURING FISCAL 1971-1972 ..
(Base: The 8% of museums that rented objects in fiscal 1971-1972)

	<u>Total</u> %
Individuals	55
Corporations	54
Other museums	33
Exhibition services	14
Other	27

* Percentages add to more than 100 because multiple responses were possible.

Sixty percent of the museums renting objects received \$1,000 or less in rental fees. Substantial fees were obtained by a few museums.

Table 57
TOTAL AMOUNT RECEIVED FROM RENTAL OF OBJECTS IN FISCAL 1971-1972
(Base: The 8% of museums that rented objects in fiscal 1971-1972)

	<u>Total</u> %
Under \$100	22
\$100 to \$500	17
\$501 to \$1,000	21
\$1,001 to \$5,000	17
\$5,001 to \$10,000	9
\$10,001 to \$25,000	5
\$25,001 to \$50,000	1
Over \$50,000	2
Not sure	6

Of the 92% of museums that did not rent objects, only 3% have plans for renting:

Table 58
 WHETHER MUSEUM HAS PLANS FOR RENTING ITS OBJECTS
 (Base: The 92% of museums that did not rent objects in fiscal 1971-1972)

	Classification:										Size:						Priv- ate Non- Prof- it %	Governing Authority:					
	His- Sci- His- Ot- Art tory ence tory her					Art/					To- Fed- al tory her							Muni- cipal Coun- ty		Educational Institutions:			
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%		%	%	%	%	%	%
Total	92	98	97	98	97	92	98	97	98	97	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and over	4	1	-	3	8	7	10
Does have plans	3	8	2	3	2	3	2	3	3	4	96	98	97	96	94	97	96	99	100	97	92	93	90
Does not have plans	97	92	98	97	98	97	98	97	98	97													

The reasons why museums are not planning to rent objects are:

Table 59

REASONS MUSEUM DOES NOT HAVE PLANS FOR RENTING ITS OBJECTS*
(Base: The 97% of the museums that did not rent objects that
have no plans to rent their objects = 89% of total)

	<u>Total</u> %
Collection unsuitable, too specialized for renting	19
Loan/exchange on no-charge basis only	18
Possibility of loss or damage	15
Lack of demand	14
Government owned, rental not authorized	13
Policy does not permit	10
Entire collection needed or used by museum	8
Never considered	6
No facilities for renting	5
Collection too valuable to rent	4
Lack of staff	4
Museum is against commercialization	3
Not a responsibility of museum	3
Improper to rent public-owned objects	2
Museum has nothing to rent	1
Other	5
Not sure	1

* Percentages add to more than 100 because multiple responses were possible.

Observation:

The renting of objects is far from a common practice in museums and is not a significant source of revenue even in most museums that do rent. Although renting has been suggested as a means of reaching new publics and of obtaining revenue, indications are that little will be done in this area in the foreseeable future.

CHAPTER V

ACCESSIBILITY AND ATTENDANCE

ACCESSIBILITY AND ATTENDANCE

In Chapter II on purposes and functions, "providing educational experiences for the public" ranked first as a very important purpose of museums and "exhibiting the cultural and/or scientific heritage" as a very important function.

Although measuring how well this purpose is met and this function is performed is not a simple task, one element in judging success is the number of people reached by the country's museums. In this chapter we turn to this question and examine the size and composition of museum attendance, the interest of museums in expanding their audience and the accessibility of museums to the public in terms of when and how long they are open, their membership levels and policy on admission charges.

Attendance

Museum attendance is one element in determining how well museums are meeting their obligation to the public, but there is little hard data available on actual attendance levels. In our questioning on attendance figures, only about 30% of museums were able to base their responses on actual counts rather than on estimates. While this proportion moves steadily upward from 25% of museums with budgets under \$50,000 to approximately 50% of museums with budgets of \$1,000,000 or more, the keeping of accurate attendance figures does not appear overwhelmingly strong for any category of museum.

Observation:

The implication of this lack of accurate data for the museum field is serious. Accurate data, both in terms of attendance size and composition, can provide the basis on which better, more effective exhibitions and programs can be designed. One might assume that far too often exhibitions are designed with an audience in mind which may bear only a marginal relationship to the museum's actual audience.

Just as important, it is likely that attendance at many museums is drawn from throughout the states in which they are located and often from across the country, although their funding may be derived only from local sources. Their case for state and federal funding and for support from national founda-

tions (and those whose programs are primarily regional in nature) could be significantly strengthened if they could document the non-local character of their audience in some consistent way.

To obtain more complete information on museum attendance will require better recordkeeping by museums as well as further research not only into the numbers of those attending but also into the basic demographics and motivational and behavioral patterns of audiences.

The low proportion of actual audience counts means that the statistics presented here essentially represent the estimates of museum directors. Although one might assume that in estimating there would be a natural tendency to inflate attendance figures, these estimates actually seem to be rather conservative compared with other figures that have appeared.

Each director was asked for the "total attendance, both paid and free, at your permanent facilities in fiscal 1971-1972" and was handed a card that indicated which elements of attendance to include and which to exclude in the total figure.*

* Included in the total attendance:

- General attendance by adults
- General attendance by children
- Attendance at special exhibitions, if not calculated in general attendance
- Attendance by school class groups
- Attendance at workshops and classes
- Attendance at performing arts presentations, films, etc. that are organized and run by the museum

Not included:

- Attendance at any circulating exhibits away from your permanent facilities

Almost one in three museums (30%) had a total attendance in fiscal 1971-1972 of 100,000 or more:

Table 60
RANGES OF ATTENDANCE IN FISCAL 1971-1972
(Base: Total museums)

	<u>Total</u> %
Attendance --	
Under 5,000	9
5,000 - 9,999	8
10,000 - 24,999	19
25,000 - 49,999	19
50,000 - 99,999	15
100,000 - 499,999	23
500,000 - 999,999	4
1,000,000 and over	3

The following table shows the total attendance in fiscal 1971-1972 for the various categories of museums and the average attendance per museum in each category:

Table 61
ATTENDANCE IN FISCAL 1971-1972
(Base: Total museums)

	<u>Total Attendance</u>		<u>Average Attendance</u>	<u>Proportion of museums</u>
	<u>#</u>	<u>%</u>	<u>#</u>	<u>%</u>
<u>Total</u>	<u>308,205,000</u>	<u>100</u>	<u>169,000</u>	<u>100</u>
Art	43,024,000	14	127,000	19
History	74,876,000	24	110,000	37
Science	117,039,000	38	412,000	16
Art/History	17,506,000	6	94,000	10
Other	55,760,000	18	170,000	18
<hr/>				
Under \$50,000	35,068,000	11	42,000	44
\$ 50,000-99,999	24,900,000	8	74,000	19
\$100,000-249,999	52,819,000	17	169,000	17
\$250,000-499,999	57,929,000	19	331,000	10
\$500,000-999,999	35,147,000	11	429,000	5
\$1,000,000 and over	102,342,000	34	1,248,000	5
<hr/>				
<u>Private Non-Profit</u>	<u>127,430,000</u>	<u>42</u>	<u>125,000</u>	<u>56</u>
<u>Govt.</u>	<u>170,782,000</u>	<u>55</u>	<u>274,000</u>	<u>34</u>
Federal	47,242,000	15	422,000	6
State	42,329,000	14	197,000	12
Municipal-County	81,211,000	26	274,000	16
<u>Educational Institution</u>	<u>9,993,000</u>	<u>3</u>	<u>56,000</u>	<u>10</u>
Public	7,038,000	2	72,000	5
Private	2,955,000	1	36,000	5
<hr/>				
New England	14,496,000	5	60,000	13
Northeast	89,067,000	29	283,000	17
Southeast	46,413,000	15	139,000	18
Midwest	74,661,000	24	170,000	25
Mountain-Plains	26,716,000	9	127,000	12
Western	56,852,000	18	202,000	15
<hr/>				
Art				
Under \$50,000	1,916,000	1	17,000	7
\$50,000 - \$99,999	2,838,000	1	38,000	4
\$100,000 - \$499,999	11,174,000	4	112,000	5
\$500,000 and over	27,096,000	8	521,000	3
History				
Under \$50,000	18,997,000	6	45,000	23
\$50,000 - \$99,999	8,614,000	3	76,000	6
\$100,000 - \$499,999	39,961,000	13	310,000	7
\$500,000 and over	7,304,000	2	430,000	1
Science				
Under \$100,000	8,159,000	3	74,000	6
\$100,000 - \$499,999	41,341,000	13	350,000	7
\$500,000 and over	67,539,000	22	1,206,000	3

Over 300 million visits* were made to the universe of 1,821 museums in fiscal 1971-1972, an average of almost 1.5 for every person living in the United States and 169,000 visits per museum. Four in ten of these visits (38%) were made to science museums**, 24% to history museums, 14% to art museums, 6% to art/history museums, and 18% to "other" museums.

These proportions are particularly interesting in terms of the number of museums of each type in the country (see the last column of Table 61). The 38% of attendance in science museums is accounted for by 16% of the country's museums; the 24% of attendance in history museums by 37% of the country's museums; and the 14% of attendance in art museums by 19% of the country's museums.

These variations are partly a result of the average budget size differences between museum types. (Based on average operating budgets science museums are largest, followed by art museums and history museums.) The data make clear the impact of the larger museums. Representing only 5% of all museums, those museums with budgets of \$1,000,000 or more account for 34% of total attendance; the 44% of museums with budgets under \$50,000 account for only 11% of total attendance.

Noticeable variations appear when attendance is broken down by budget size within the three major classifications of art, history and science. In all three classifications museums with budgets under \$100,000 account for a higher proportion of the total number of museums than of total attendance. In the \$100,000 - \$499,999 group, the proportion of art museums is still slightly higher in terms of number (5%) than in terms of attendance (4%). But the relationship is reversed in history and science museums: in these two classifications museums of \$100,000 - \$499,999 represent only 7% of all museums but account for 13% of total attendance. The percentage of total attendance at museums of \$500,000 and over is higher in all three classifications than the proportion of museums represented, with the widest difference in the science classification where only 3% of all museums accounted for 22% of total attendance.

One of the most interesting aspects of the above table is that a majority of the total attendance (55%) occurred at government museums, with just under half of this amount coming from municipal-county museums

* It should be pointed out that these numbers represent visits and not visitors. Even if accurate counts were kept, it would be impossible to keep track of the number of repeat visits to a museum by an individual.

** The higher attendance at science museums may be partially accounted for by the large attendance figures at such museums in this classification as zoos, etc.

and the rest split almost evenly between federal and state museums. Federal museums, however, have the highest average attendance per museum of any governing authority -- an average of 422,000 visits per museum.

Museums run by educational institutions have the lowest attendance relative to their number. Only 3% of visits were made to these museums although they represent 10% of all museums. Although private educational institution museums are not smaller in size (as measured by total operating expenditures) than museums run by public educational institutions, they have significantly fewer visitors -- an average of 36,000 per museum compared with 72,000 for the public educational institution museums.

Eighty percent of the total attendance came from general attendance (including attendance at special exhibitions); 15% from elementary and secondary school classes; and the remaining 5% from attendance at performing arts presentations (3%) and adult workshops and classes (2%):

Table 62
PROPORTION OF TOTAL ATTENDANCE BY TYPE OF ATTENDANCE
(Base: Total museums)

	Classification:										Size:						Governing Authority:												
	His- Sci- Art/					His- Ot-					Under		\$50,000 to		\$100,000 to		\$250,000 to		\$500,000 to		\$1,000,000 and over		Priv-ate Non-Profit %	Government:			Educational Institutions:		
	Art %	Sci %	His %	Art %	Ot %	Art %	Sci %	His %	Ot %	\$50,000 %	\$100,000 %	\$250,000 %	\$500,000 %	\$1,000,000 %	To- tal %	Fed- eral %	State %	Muni- cipal %	To- tal %	Pub- lic %	Pri- vate %								
Total %	81	80	83	79	75	70	74	76	82	81	86	76	83	89	77	85	73	74	73										
General attendance (30%)*	15	10	17	14	16	21	20	19	13	15	11	18	13	8	21	11	18	16	22										
Elementary and secondary school classes (30%)*	3	7	1	2	4	6	5	3	3	3	2	4	3	3	1	3	6	7	3										
Attendance at performing arts presentations (24%)*	2	2	2	1	1	2	1	2	2	1	1	2	1	**	1	1	3	3	2										
Adult workshops and classes (27%)*																													

* Proportion of museums in which results are based on actual counts rather than estimates.

** Less than 0.5%.

* Proportion of museums in which results are based on actual counts rather than estimates.

** Less than 0.5%.

There is not a great deal of difference in type of attendance by classification although art museums had a somewhat lower proportion of attendance from elementary and secondary school classes and a higher proportion from performing arts presentations.

There is, however, a difference by size. With increasing size there is a clear tendency for general attendance to represent a higher proportion of total attendance and for elementary and secondary school classes to represent a lower proportion.

Among governing authorities, federal museums have the highest proportion of general attendance (89%). Government museums in general have a higher proportion of general attendance than either museums run by private non-profit organizations or those run by educational institutions. It is interesting that, considering their public affiliation, the lowest proportions of attendance from elementary and secondary school classes are found in federal and municipal-county museums.

An attempt was made to break down general attendance into attendance by adults and by children, but so few museums had any clear idea of what the true proportions were that the results are not usable. We did, however, find out to which groups the regular activities of the museum are primarily directed:

Table 63
GROUPS TO WHICH REGULAR MUSEUM ACTIVITIES ARE PRIMARILY DIRECTED
(Base: Total museums)

	<u>total</u> %	Classification:				
		<u>Art</u> %	<u>History</u> %	<u>Science</u> %	<u>Art/ History</u> %	<u>Other</u> %
All ages equally	56	45	65	49	59	50
Adults (including university and college students)	24	46	18	17	26	18
Children (elementary school)	11	4	9	18	11	17
Youths (secondary school)	3	2	2	2	2	7
Children & youths equally	6	3	6	14	2	8

Over half (56%) of the museums indicated they direct their activities to all ages equally. Approximately one in four (24%) have activities directed primarily to adults and the remaining 20% to children (11%), youth (3%) or children and youth equally (6%). With some variation this overall pattern holds for all types of museums, except art museums where a slim plurality (46%) direct their activities primarily to adults.

Interest in Larger Audiences

Despite the already sizable attendance at museums and despite increased pressure on staff and facilities, museums are eager to see their attendance increase. Directors were asked:

"Are you interested in seeing more people come to your museum, or is the museum unable to handle more people than are already attending?"

Ninety percent said they were interested in having more people visit their facilities:

Table 64

INTERESTED IN SEEING MORE PEOPLE COME TO MUSEUM OR IS MUSEUM UNABLE TO HANDLE MORE PEOPLE THAN ARE ALREADY ATTENDING
(Base: Total museums)

	<u>Total</u> %	Private Non- Profit %	Government Authority:				<u>Educational Institutions:</u> %
			Government:				
			<u>Total</u> %	<u>Federal</u> %	<u>State</u> %	Muni- cipal County %	
Interested in having more people	90	92	89	77	88	93	88
Unable to handle more people	10	8	11	23	12	7	12

There were essentially no differences in this expressed desire for a larger audience by classification or size of museum (table excludes these categories). Only by governing authority is there any measurable difference: The proportion of directors of federal museums interested in having more people is 77% compared with 93% of directors of municipal-county museums.

A substantial majority (70%) of those interested in attracting a larger general audience indicated they were actively pursuing more people through advertising and publicity, aside from promoting special exhibitions:

While, except in federal museums, there is little variation among all categories in interest in attracting more people to the museum, there is some spread in the proportion of museums of different types and sizes which are actively publicizing or advertising themselves. Art museums are most heavily involved in such activities (79% compared with 71% for science museums and 66% for history museums). The likelihood of a museum using publicity or advertising increases with museum size (although in the middle budget size of \$250,000 - \$499,999 a low of 66% of museums advertise or publicize).

Not only do federal museums show less interest in attracting larger audiences, but among those federal museums that are interested less than four in ten (38%) use publicity or advertising. The highest use of publicity or advertising by governing authority is found among museums run by public educational institutions (80%), compared with the 56% of private educational institution museums, which is lower than all others except federal museums.

Although it is hard to make a precise division, it appears that the bulk of these activities should be labeled "publicity" rather than specifically "advertising":

Table 66

WHAT IS MUSEUM DOING TO ATTRACT LARGER ATTENDANCE BY GENERAL PUBLIC*
 (Base: The 63% of museums that are interested in more people attending
 and that are using advertising or publicity)

	<u>Total</u> %
Press releases, news stories, features. etc.	72
Public service announcements in media	17
Brochures	17
Collections, special exhibits publicized	17
Billboards, road signs	16
Flyers sent to hotels, chambers of commerce, etc.	15
Ads in travel guides, tourist publications	13
Mailers sent to individuals	11
Talks made to civic & other groups	10
Ads in magazines	6
Ads in professional or scholarly journals	6
Newsletters	5
Active public relations department	5
Other	17

* Percentages add to more than 100 because multiple responses were possible.

The dominant approach to publicizing a museum is through press releases, news stories and features, etc. The museums which use advertising (even including billboards and road signs) are in a clear minority.

Observation:

Cost is most likely a major factor in restricting the use of advertising, but consultants noted that a primary cause may be a traditional inhibition against advertising as something "just not done", similar to the practices in the legal and medical professions. The apprehension has also been expressed that the use of paid advertising might cause a diminution in the free space and publicity given to museums. Indications are, however, that the use of advertising may be increasing, and some museums have found it an excellent means not only of increasing attendance but also of reaching a more heterogeneous audience.

Efforts to Attract Specific Groups

Interests in larger audiences and efforts to attract them have not, in any great measure, taken the form of appeals to special groups. The directors were asked about five particular groups -- senior citizens, blacks, Spanish-Americans, other minority groups and the economically disadvantaged -- and less than a third of the country's museums has made a special effort to attract any one of these groups to the museum:

Table 67
MADE SPECIAL EFFORTS TO ATTRACT PARTICULAR GROUPS*
(Base: Total museums)

	Classification:										Size:				Governing Authority:			
	His- Sci- His- Ot-					Art/					To- Fed- To- Pub- Pri-				To- Pub- Pri-			
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Total	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Made Special Efforts to Attract:																		
Senior citizens	31	36	28	27	27	40	28	29	28	54	32	40	35	28	37	27	26	22
Blacks	29	49	21	23	25	33	25	28	27	37	46	51	32	22	35	22	17	35
Spanish-American	16	19	9	15	20	25	12	18	13	20	22	34	18	11	16	8	12	17
Other minority groups	18	24	12	12	13	33	15	21	15	25	27	29	20	15	14	19	13	21
Economically disadvantaged	27	33	24	30	19	30	23	28	24	41	35	41	31	24	36	26	18	16

	Region:						
	New Eng-land	North-east	South-east	Mid-west	Mountain Plains	Western	%
Made Special Efforts to Attract:							
Senior citizens	25	37	25	40	24	28	
Blacks	21	36	35	30	19	27	
Spanish-American	13	15	7	15	16	30	
Other minority groups	18	14	12	20	17	30	
Economically disadvantaged	24	36	26	31	18	21	

* Percentages add to more than 100 because multiple responses were possible.

Art museums appear to have been more active in directing special appeals to these groups than either history or science museums. In particular just under half (49%) of art museums have made special efforts to attract blacks to the museum.

Efforts to attract each of the groups are more prevalent among larger museums than among smaller museums. (The one exception is that the highest appeal to senior citizens is found among museums with operating budgets between \$250,000 and \$499,999.)

Government museums, particularly state and municipal-county museums, have less often made such efforts than have private non-profit museums. Museums run by public educational institutions have made special efforts to attract these groups less frequently than have museums run by private educational institutions, with the gap particularly sharp for blacks (18% public, 56% private).

The appeal to blacks and Spanish-Americans matches to some extent the regional distribution of these groups' population. Museums in the Northeast and Southeast are most likely to have made special efforts to attract blacks, and museums in the West are most likely to have made special efforts to attract Spanish-Americans.

The table shows the specific steps taken to increase attendance among these groups:

Table 68

WHAT SPECIFIC STEPS HAVE BEEN TAKEN TO INCREASE ATTENDANCE AMONG GROUPS*
 (Base: The percentage of museums which have made special efforts to increase attendance among particular group)

	<u>Total</u> %
<u>Senior Citizens (Base: 31%)</u>	
Free or reduced admission	24
Tours	21
Special programs, events	21
Been in touch with them through organizations	20
Provide transportation, special conveniences	13
Special exhibitions	9
Encourage them to attend our classes	9
Publicity, advertising	5
Mobile-neighborhood programs	4
Other	8
<u>Blacks (Base: 29%)</u>	
Special exhibitions	42
Been in touch with them through organizations	23
Special programs, events	17
Tours	9
Have community relations staff	8
Cooperate with government programs	8
Publicity, advertising	8
Encourage them to attend our classes	6
Free or reduced admission	4
Mobile-neighborhood programs	3
Other	10
<u>Spanish Americans (Base: 16%)</u>	
Special exhibitions	31
Been in touch with them through organizations	19
Special programs, events	19
Bi-lingual brochures, labels, etc.	16
Tours	9
Publicity, advertising	8
Have community relations staff	6
Encourage them to attend our classes	5
Mobile-neighborhood programs	4
Free or reduced admission	3
Other	15
<u>Other Minority Groups (Base: 18%)</u>	
Special exhibitions	47
Special programs, events	29
Been in touch with them through organizations	23
Tours	7
Publicity, advertising	6
Cooperate with government programs	5
Encourage them to attend our classes	4
Free or reduced admission	3
Bi-lingual brochures, labels, etc.	3
Mobile, neighborhood programs	3
Other	8
<u>Economically Disadvantaged (Base: 27%)</u>	
Free or reduced admission	35
Special programs, events	22
Encourage them to attend our classes	16
Tours	16
Cooperate with government programs	13
Been in touch with them through organizations	10
Special exhibitions	7
Provide transportation	6
Mobile, neighborhood programs	4
Have community relation staff	3
Other	5

* Percentages add to more than 100 because multiple responses were possible.

For the most part the steps taken emphasize special exhibitions, special programs and events, contacts with group organizations as well as some particular actions for specific groups such as free or reduced admission for senior citizens and the economically disadvantaged, tours for senior citizens and bi-lingual brochures and labels for Spanish-Americans.

Observation:

The question as to whether the level of special appeal being made to these groups is adequate is not one we are about to tackle. Even with the best will in the world, problems of location, facilities, staff and funds could inhibit the ability of many museums to make special appeals.

In any case, if one thinks of efforts to attract these groups to museums in greater numbers as part of a museum's active community involvement, the level of these efforts is consistent with museums' views of the importance of "encouraging positive social change" (17% considered this purpose very important) and "serving as a center for community activities" (20% considered this function very important).

Membership

Considering the positive effect that an active membership can have on attendance, contributions and general support of a museum, it is interesting that only 51% of the country's museums do have a paid membership:

Table 69
DOES MUSEUM HAVE PAID MEMBERSHIP
(Base: Total museums)

	Classification:										Size:				Governing Authority:			
	Art					Sci- His- Ot-					Priv- ate				Government:			
	His- Sci- His- Ot-					tory ence tory her					Non- Prof- it				To- Fed- tal			
	Art tory					ence tory her					it				tal eral Statu ty			
Total	%					%					%				%			
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Clearly the sharpest determinant of whether or not a museum has a paid membership is its governing authority. While 75% of private non-profit museums have a paid membership, only 29% of educational institution museums (with a sharp split between public (22%) and private (38%) educational institutions) and only 18% of government museums have a paid membership (4% in federal museums, 13% in state museums and 28% in municipal-county museums).

Size is also a factor, with the proportion of museums with paid memberships generally increasing with museum size. Reflecting the influence of size and governing authority, art museums have the highest percentage with a paid membership (78%) followed by art/history museums (56%), science museums (53%), "other" museums (44%), and history museums (40%).

Observation:

To what extent there are legal restrictions on paid membership programs in government and educational institution museums was not determined. But some of these types do have paid memberships, and those which do not may be missing out on a valuable source of community support, both in terms of income and involvement. Membership income, however, should be considered only in net terms, i.e., after deducting all costs of obtaining memberships and of services offered to members. In these terms, it is likely that in a number of museums, memberships serve more of an educational purpose increasing community involvement than a revenue-generating one.

It should also be noted that in some instances a museum may not have a paid membership, but may be affiliated with a membership organization, such as a historical society. This may be a reason for the lower percentage of history museums with a paid membership.

The number of paid members is most closely related to museum size:

Table 70
 NUMBER OF PAID MEMBERS, BOTH INDIVIDUALS AND ORGANIZATIONS
 (Base: The 51% of museums with paid membership)

	Total	Size:					\$1,000,000 and over
		Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	
	%	%	%	%	%	%	%
Under 100	4	6	5	-	2	2	-
100-499	30	48	35	18	8	10	5
500-999	29	31	40	31	18	11	9
1,000-4,999	24	14	15	35	38	50	33
5,000 or more	13	1	5	16	34	27	53

Over one in three museums (37%) with paid memberships have 1,000 or more members, with the proportion rising steadily from 15% among museums with annual operating budgets under \$50,000 to 86% among museums with budgets of \$1,000,000 or more. In fact, in this top budget category, over half (53%) of the museums with paid memberships have 5,000 or more members.

Just under nine in ten (89%) museums with paid memberships set different fees for different categories of membership. When asked what was the membership fee for the category in which they had the largest number of members, over one in four (29%) indicated this fee was \$15.00 a year or more and 35% responded that this fee was \$10.00 - \$14.99.

Table 71

MEMBERSHIP FEE FOR CATEGORY WHICH HAD LARGEST NUMBER OF MEMBERS
 (Base: The 89% of museums with paid memberships which have different fees
 for different categories of members = 45% of total)

	Total	Size:					
		Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and over
	%	%	%	%	%	%	%
Under \$5.00	11	22	8	4	-	4	-
\$5.00-\$9.99	25	36	23	21	13	9	6
\$10.00-\$14.99	35	28	47	29	58	38	17
\$15.00-\$24.99	24	13	18	40	26	42	54
\$25.00 and over	5	1	4	6	3	7	23

Larger museums not only have more members, but also charge them higher fees. In the under \$50,000 budget category, only 14% of the museums charged a fee of \$15.00 or more for the largest category of membership compared with 77% in the \$1,000,000 or over budget category.

Admission Policy

One key element affecting accessibility of the museum to the public may well be whether or not a visitor is charged to enter the museum. Currently, a majority (59%) have free admission at all times, while 37% charge an admission fee and only 4% ask visitors for a donation.

Table 72
WHAT IS REGULAR MUSEUM POLICY ABOUT CHARGING ADMISSION
(Base: Total museums)

	Classification					Size					Governing Authority			
	Art	His- tory	Sol- ence	His- tory	Art/ Ot- her	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	Private Non- Profit	Fed- eral	State	Educational Institutions To- Pub- Pri- vate
Total	2	2	2	2	2	2	2	2	2	2	2	2	2	2
Charge admission fee	37	15	51	39	55	18	36	40	33	34	46	48	48	11
Ask for donation	4	1	5	1	5	8	6	1	3	1	2	4	4	-
Always free	59	84	44	60	40	74	58	59	64	65	52	48	51	89

	Classification-Size									
	Region					Art				
	New Eng- land	North- east	South east	Mid- west	Moun- tain Plains	West- ern	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 to \$999,999
Charge admission fee	43	42	39	39	27	29	4	11	21	31
Ask for donation	6	5	1	2	9	5	-	-	2	6
Always free	51	53	60	59	64	66	96	89	77	63

	Classification-Size									
	History					Science				
	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and Over	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and Over
Charge admission fee	43	42	39	39	27	29	4	11	21	31
Ask for donation	6	5	1	2	9	5	-	-	2	6
Always free	51	53	60	59	64	66	96	89	77	63

Among classifications art museums have the highest proportion that are free all the time (84%). However, the proportion declines from 96% of art museums with budgets under \$50,000 to 63% of those with budgets \$500,000 and over. Among the three major classifications (art, history, science), history museums have the highest proportion that charge admission or ask for a donation. In fact, a majority of history museums and of art/history museums charge an admission fee.

Science museums charge or ask for a donation less often than history museums. But the largest science museums are as likely as the largest history museums to charge and in both of these groups about twice as many museums have some type of admission fee as do the largest art museums.

Observation:

Certain types of history museums, such as historic sites and museum villages, traditionally charge admission fees, while other types of history museums are less likely to charge.

Among governing authorities, 85% of educational institution museums are always free, followed by government museums (66%), particularly municipal-county museums (70%), and private non-profit museums (51%).

As the next table indicates, in those museums which are not always free, almost all groups must pay, with the exception of members and, to a lesser extent, school classes:

Table 73

ADMISSIONS POLICIES (FIXED FEE, REQUESTED DONATION) FOR SPECIFIC GROUPS
 (Base: The 41% of museums now charging fee or asking for donation)

	<u>Total</u> %	<u>Average</u> <u>Fixed Fee</u>
<u>College Students</u>		
Fixed fee	80	\$.60
Donation	6	
Free	11	
Not sure	3	
<u>Adults 16 Years of Age or Older</u>		
Fixed fee	87	\$.68
Donation	9	
Free	3	
Not sure	1	
<u>School Class Groups (per child)</u>		
Fixed fee	44	\$.32
Donation	7	
Free	47	
Not sure	2	
<u>Children Not in Class Groups</u>		
Fixed fee	65	\$.35
Donation	9	
Free	25	
Not sure	1	
<u>Members (if have)</u>		
Fixed fee	15	Base
Donation	5	too
Free	77	Small
Not sure	3	
<u>Senior Citizens</u>		
Fixed fee	72	\$.68
Donation	7	
Free	18	
Not sure	3	

Among museums which do charge admission or ask for a donation, only 12% indicated there was at least one day of the week on which this was not done. The range is rather sharp -- from 8% in history museums to 22% in art museums and 26% in science museums.

Table 74

IS MUSEUM OPEN AT LEAST ONE DAY A WEEK WITH NO CHARGE
(Base: The 41% of museums now charging fee or asking for a donation)

	<u>Total</u> %	<u>Classification:</u>				
		<u>Art</u> %	<u>History</u> %	<u>Science</u> %	<u>Art/ History</u> %	<u>Other</u> %
At least one day with no fee or donation	12	22	8	26	7	8
Charge fee or ask for donation every day	88	78	92	74	93	92

Charging to enter a museum is not a new policy. For 73% of those with some type of admission charge or donation, this policy has been in effect for more than five years*.

Table 75

HOW LONG HAS MUSEUM BEEN CHARGING AN ADMISSION FEE OR ASKING FOR A DONATION
(Base: The 41% of museums now charging fee or asking for donation)

	<u>Total</u> %	<u>Classification:</u>					<u>Fee Policy</u>	
		<u>Art</u> %	<u>History</u> %	<u>Science</u> %	<u>Art/ History</u> %	<u>Other</u> %	<u>Admission Fee</u> %	<u>Donation</u> %
Less than 1 year	7	11	6	6	5	8	4	27
1 - 2 years	9	11	6	16	9	12	9	8
3 - 5 years	10	15	10	18	-	8	10	8
More than 5 years	73	56	77	60	86	72	76	57
Not sure	1	7	1	-	-	-	1	-

* It is also possible that a museum may have charged in the past and has discontinued its admission fee, but the survey did not determine if any museums had, in fact, done so.

Of the 37% that charge an admission fee, 76% have been doing so for more than five years and 4% for less than one year. Asking for a donation is a more recent practice. Of the 4% that ask for a donation, 57% have been doing so for more than five years, while 27% have been asking for a donation for less than one year.

Art and science museums not only charge less often than history museums, but among those which do charge, this policy is more likely to have been introduced within the last five years than is the case for history museums.

Considering the possible impact of admission charges on attendance as well as on income, it is interesting that less than half (43%) of the museums which now charge or ask for a donation conducted any research into whether a charge should be made, the optimum amount to charge and the most effective way to do it before instituting the fee policy:

Table 76

DID MUSEUM CONDUCT ANY RESEARCH ON ADMISSION FEES BEFORE INSTITUTING CHARGES
(Base: The 41% of museums now charging fee or asking for a donation)

	Classification:						Size:									
	His-			Sci-		Art/ Ot-	Under		\$50,000		\$100,000		\$250,000		\$500,000	\$1,000,000
	tory			ence			to		to		to		to			
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Conducted research	43	36	41	49	54	33	41	32	46	54	61	55				
Did not conduct research	46	46	47	39	41	61	52	53	46	21	26	33				
Not sure	11	18	12	12	5	6	7	15	8	25	13	12				

Table 77

WHAT TYPE OF RESEARCH ON ADMISSION FEES WAS CONDUCTED*
(Base: The 16% of museums which now charge fee and did research)

	Total %
Surveyed and compared with other museums in area	85
Surveyed own audience	7
Other	14
Not sure	4

* Percentages add to more than 100 because multiple responses were possible.

Observation:

Clearly financial need often dictated a change from a policy of free admission to one of charging, but, even if museums were forced to charge, it would seem that the wiser course would have been first to attempt to measure the effect of charging on their own audience and their overall financial picture.

It should be noted here that an inhibiting factor against instituting an admission charge may be the fact that those museums that might otherwise be eligible to receive material under the Federal Property Disposal Act would become ineligible if an admission fee were charged.

When museum directors were asked what effect they thought charging admission or asking for a donation would have on total attendance at their museum (or did have, if museum does not have free admission), more than one in three of the total (37%) felt it would decrease attendance significantly and an additional 21% felt it would decrease attendance somewhat:

Table 78

DIRECTORS' EVALUATION OF WHAT EFFECT CHARGING ADMISSION FEE OR ASKING FOR DONATION HAS OR WOULD HAVE ON TOTAL ATTENDANCE AT MUSEUM
(Base: Total museums)

	Classification					Size						Fee Policy				
	Art	His- tory	Sol- ence	Art/ His- tory	Ot- her	Under \$50,000	\$50,000 to		\$100,000 to		\$250,000 to	\$500,000 to	\$1,000,000 and Over	Free	Admission Fee	Donation
							\$99,999	\$249,999	\$249,999	\$499,999						
Total	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Decrease significantly	37	57	29	32	26	42	39	38	36	39	27	22	51	17	26	
Decrease somewhat	21	17	18	26	28	24	19	21	24	19	24	27	23	18	9	
Decrease hardly at all	36	19	47	41	35	28	37	35	32	35	44	46	17	65	61	
Not sure	6	7	6	1	11	6	5	6	8	7	5	5	9	*	4	
(Now charge or ask for donation)	(41)	(16)	(56)	(40)	(60)	(26)	(42)	(41)	(36)	(35)	(48)	(52)	X	X	X	X

* Less than 0.5%

The numbers in parentheses at the bottom of each column represent the proportion of museums which now charge admission or ask for a donation. As this proportion increases, the proportion which would expect (or have experienced) a significant decrease in attendance declines. This is seen most clearly in the last three columns of the table. Among those now charging an admission fee only 17% said they experienced a significant decrease in attendance; among the small group now asking for a donation the proportion is 26%. Among the 59% of museums which are always free, a majority of 51% feel charging admission would lead to a significant decrease in attendance.

Observation:

One must be careful not to assume that charging has only a minimal effect on attendance. First of all, attendance statistics at most museums are not very good. Second, it is not at all unlikely that some directors would want to rationalize their museum's policy -- for they are sincerely interested in opening up their facilities to more people -- and consequently may deny some of its consequences.

But even these explanations cannot account for the wide disparity in attitude between those museums that charge an admission and those that are free. Clearly there is the need for more dialogue, experimentation and research in this sensitive and important area.

On the question of whether charging admission changes the composition of the museums' audience, there is still disagreement, although not as sharp as on the question of audience size:

Table 79
DO YOU FEEL CHARGING ADMISSION HAS CHANGED, OR WOULD CHANGE, COMPOSITION OF YOUR MUSEUM'S AUDIENCE
(Base: Total museums)

	Classification					Size							Fee Policy	
	Art	His- tory	Sci- ence	Art/ His- tory	Ot- her	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and Over	Free	Admission Fee	Donation
Total	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Change	59	52	67	52	66	58	59	59	66	68	58	70	44	50
No change	34	42	27	39	28	37	33	29	28	28	40	21	53	46
Not sure	7	6	6	9	6	5	8	12	6	4	2	9	3	4
(Now charge or ask for donation)	(41)	(56)	(40)	(60)	(26)	(42)	(41)	(36)	(35)	(48)	(52)	x	x	x

Overall, almost six in ten (59%) felt admission charges would (or did) change the composition of their audience. While this proportion stands at 70% of museums that are free, 44% of museums that now charge a fee and 50% of those that now ask for a donation responded that a change had occurred.

Those who felt there would be (or was) a change in audience composition were next asked what kind of change would (or did) occur:

Table 80

KIND OF CHANGE IN AUDIENCE COMPOSITION CHARGING ADMISSION WOULD (OR DID) CAUSE
(Base: The 59% of museums which feel charging changes composition)

	<u>Total</u>	<u>Fee Policy</u>	
		<u>Free</u>	<u>Charge or Donation</u>
	%	%	%
Attract people really interested in coming, keep out those not interested	24	13	50
Deter students, young people	23	29	10
Deter poor	22	26	13
Deter children	18	23	5
Keep out loiterers, vandals	16	5	42
Deter family groups	7	8	4
Deter school groups	5	8	*
Deter senior citizens	2	2	1

* Less than .05%.

The split between those who never charge and those who do charge is sharp. Those now charging emphasize the positive aspects of the policy -- attracting people really interested and keeping out loiterers and vandals. These aspects are severely downgraded by those who do not charge; they in turn emphasize the expected deterring of students and young people, the poor and children from attending the museum. None of these changes are perceived as serious by those who now do charge.

Observation:

Who is right?

Accessibility of Museums

Easy access to the collection obviously requires that a museum be open a good deal of the time.* In this section, we examine this question of access.

Just under 8 in 10 (79%) were open during all 12 months of the year, with the proportion slipping to 71% of art museums, but rising to 95% of science museums:

Table 81
NUMBER OF MONTHS MUSEUM WAS OPEN TO THE PUBLIC
(Base: Total museums)

	<u>Total</u> %	Classification:				
		<u>Art</u> %	<u>History</u> %	<u>Science</u> %	<u>Art/ History</u> %	<u>Other</u> %
12 months	79	71	79	95	79	76
11 months	8	15	5	1	8	16
9-10 months	3	11	2	-	-	2
6-8 months	6	2	9	3	9	2
Less than 6 months	4	1	5	1	4	4
<hr/>						
Mean number of months	11.2	11.4	10.9	11.7	11.1	11.3

* By definition, all of the museums in the study were open to the general public on some regular schedule for at least 3 months of the year and for a minimum of 25 hours per week during at least 3 months of the year.

When asked whether there were any months during which the museum was closed for at least two weeks, 80% said there was not (the slight discrepancy from the 79% open 12 months is the result of a few museums open during each of the 12 months but closed at least 2 weeks during at least one of the months):

Table 82

MONTHS OF YEAR DURING WHICH MUSEUM CLOSED FOR AT LEAST 2 WEEKS*
(Base: Total museums)

	<u>Total</u> %	Classification:				
		<u>Art</u> %	<u>History</u> %	<u>Science</u> %	<u>Art/ History</u> %	<u>Other</u> %
January	10	3	15	4	15	7
February	8	2	13	4	13	7
March	7	1	11	4	13	6
April	5	1	7	1	9	4
May	1	-	3	-	-	1
June	1	6	-	1	-	-
July	3	12	-	1	-	5
August	8	29	3	2	3	5
September	1	4	-	-	2	3
October	3	1	4	1	1	5
November	7	1	11	4	10	6
December	8	3	12	4	15	6
None	80	66	81	93	79	81

* Percentages add to more than 100 because multiple responses were possible.

May, June, July, September and October are the months during which the highest proportion of museums are open (at least 97%). In August, 29% of art museums are closed for at least two weeks while for other types of museums the proportion ranges between 2% and 5%.

Just under one in four museums (24%) are open 56 hours or more per week, with the median being 46.3 hours per week:

Table 83
NUMBER OF HOURS PER WEEK, ON AVERAGE, MUSEUM WAS OPEN TO PUBLIC
(Base: Total museums)

	<u>Total</u> %	Classification:				
		<u>Art</u> %	<u>History</u> %	<u>Science</u> %	<u>Art/ History</u> %	<u>Other</u> %
8-24 hours	2	2	4	-	-	3
25-40 hours	31	44	33	13	42	23
41-55 hours	43	41	39	48	37	51
56 hours or more	24	13	24	39	21	23

Median number of hours	46.3	42.0	45.6	52.1	43.6	47.5

Science museums, in addition to being open the most number of months of the year, are also open the most hours per week -- a median of 52.1 hours. Conversely, art museums are least likely to be open all year, and are open the lowest median number of hours per week (42.0 hours).

While a majority of museums (65%) indicated that they were open about the same number of hours in fiscal 1971-72 as in 1966, 24% were open more hours. This was more than twice as many as the 11% that were open fewer hours:

Table 84

WHETHER MUSEUM WAS OPEN MORE OR FEWER HOURS IN FISCAL 1971-1972 COMPARED WITH 1966
(Base: The 96% of museums that were open in 1966)

	Classification:										Size:					Governing Authority:				
	Art/					His- Sci- His- Ot-					Under \$50,000					Private Non-Profit				
	Art	Sci	His	His	Ot	Art	Sci	His	Ot	Art	His	Sci	His	Ot	Art	Fed- eral	State	Muni- cipal	Educational Institutions:	Pub- lic
Total %	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
24	25	20	21	22	34	20	27	30	27	12	27	26	21	19	23	21	17	14	22	
11	11	12	6	7	12	11	12	7	10	17	7	11	9	23	4	8	10	9	12	
65	64	68	73	71	54	69	61	63	63	71	66	63	70	58	73	71	73	77	66	

More hours

Fewer hours

About the same

Generally, the pattern holds for all categories with two exceptions: Museums with budgets between \$500,000 and \$999,999 and federal museums have higher proportions that are open fewer hours now than are open more hours (although in each of these groups majorities said they were open about the same number of hours as in 1966).

Fewer museums, particularly in the art classification, are open on Monday than on any other day:

Table 85
DURING WHICH DAYS OF WEEK WAS MUSEUM OPEN BEFORE 6 P.M.*
(Base: Total museums)

<u>Days</u>	Classification:					
	<u>Total</u>	<u>Art</u>	<u>History</u>	<u>Science</u>	<u>Art/ History</u>	<u>Other</u>
	<u>%</u>	<u>%</u>	<u>%</u>	<u>%</u>	<u>%</u>	<u>%</u>
Monday	66	45	59	90	66	78
Tuesday	98	98	97	100	97	100
Wednesday	99	100	99	100	100	100
Thursday	99	100	100	99	100	100
Friday	100	100	100	100	100	100
Saturday	84	83	87	85	77	82
Sunday	84	86	84	88	88	77

* Percentages add to more than 100 because multiple responses were possible.

Only two-thirds (66%) of museums are open Monday, and among art museums the proportion stands at 45%. On Saturday and Sunday, when one might expect most museums to be open to accommodate visitors who cannot attend during the work week, only slightly more than eight in ten (84%) are open. Practically all of the museums are open Tuesday through Friday.

Only one in five (20%) museums indicated they were open at least one evening a week, although the proportion among art museums is 37% and among science museums is 28%. The proportion of museums open at least one evening increases with size -- from 15% of museums with budgets under \$50,000 to 35% of museums with budgets from \$500,000 to \$999,999 and 32% of those with budgets of \$1,000,000 or more. Thirty-two percent of educational institution museums are open in the evening compared with 18% of government museums and 19% of museums run by private non-profit organizations:

As the next table indicates, no one evening of the week is especially popular as a time for the museum to be open, although Tuesday through Friday seems somewhat more popular than either Saturday, Sunday or Monday:

Table 87

DURING WHICH EVENINGS OF WEEK WAS MUSEUM OPEN*
(Base: Total museums)

<u>Evenings</u>	Classification:					
	<u>Total</u> %	<u>Art</u> %	<u>History</u> %	<u>Science</u> %	<u>Art/ History</u> %	<u>Other</u> %
Monday	8	10	4	12	10	10
Tuesday	12	20	4	17	13	14
Wednesday	12	19	5	15	13	14
Thursday	12	19	6	16	14	14
Friday	10	12	3	20	10	12
Saturday	7	4	2	16	10	9
Sunday	6	4	3	14	9	6
None	80	63	91	72	83	82

* Percentages add to more than 100 because multiple responses were possible.

Among the 80% of museums not open any evening, the primary reason offered for not having evening hours is lack of funds for staff (72%) followed by expected low attendance and little demand (24%):

Table 88

WHY WAS MUSEUM NOT OPEN TO PUBLIC ANY EVENINGS*
(Base: The 80% of museums not open to public in evenings)

	<u>Total</u> %	Classification:				
		<u>Art</u> %	<u>History</u> %	<u>Science</u> %	<u>Art/ History</u> %	<u>Other</u> %
Lack of funds for staff, particularly security	72	87	76	70	72	54
Low attendance, no demand	24	21	26	20	19	26
Inadequate lighting for night display	15	5	18	26	26	5
People afraid to go out at night	7	6	8	5	10	8
It's not good for the animals	2	-	-	11	-	1
Other	16	15	16	18	9	20

* Percentages add to more than 100 because multiple responses were possible.

Over a third (35%) of the museums that do not have evening visiting hours have actually tried opening during the evening, with the proportion reaching 50% in art museums and 46% in museums with budgets of \$500,000 or more:

Table 89

HAS MUSEUM EVER TRIED OPENING IN THE EVENING*

(Base: The 80% of museums not open to public in the evening)

	Have tried <u>opening in evening</u> %	Never tried <u>opening in evening</u> %	<u>Not sure</u> %
<u>Total</u>	<u>35</u>	<u>64</u>	<u>1</u>
<u>Classification</u>			
Art	50	46	4
History	30	69	1
Science	34	64	2
Art/History	27	73	-
Other	39	60	1
<u>Size</u>			
Under \$50,000	28	70	2
\$50,000 to \$99,999	41	57	2
\$100,000 to \$249,999	41	58	1
\$250,000 to \$499,999	38	60	2
\$500,000 to \$999,999	46	54	-
\$1,000,000 and over	46	54	-

* Percentages should be read horizontally.

These museums dropped their evening visiting hours primarily because of lack of funds for staff (45%) and low attendance, no demand (43%):

Table 90

WHY DID MUSEUM STOP OPENING IN EVENINGS*

(Base: The 35% of the museums not open to the public in the evening that have tried opening in the evening = 28% of total)

	<u>Total</u> %
Lack of funds for staff, particularly security	46
Low attendance, no demand	43
Inadequate lighting for night display	10
People afraid to go out at night	7
Other	11

* Percentages add to more than 100 because multiple responses were possible.

Observation:

The average museum in the country is open over 11 months of the year and over 40 hours a week, clearly enough time to provide easy access to the public. Although this is enough time, the question is whether it is the right time. With so few museums open during the evening, it is likely that a majority of people -- adults especially -- must limit their visits to weekends, and the crowding which often results, especially in cities, may well be inhibiting and holding down total museum attendance.

Although a substantial number of museums that tried opening in the evening and stopped cited low attendance as a reason, it is impossible to know what efforts were made in these cases to alert the community to late openings. Pilot programs in which evening hours are coordinated with efforts to make the community aware that museums are open in the evening would be of great value as a guide to future planning in this area.

CHAPTER VI

PERSONNEL

PERSONNEL

The 1,821 museums represented in this study are staffed by 30,400 full-time personnel. In addition, 18,700 part-time personnel work in museums and 64,200 volunteers contribute their time and services. All full-time and part-time personnel referred to in this chapter are paid personnel.

This chapter examines this manpower pool of more than 110,000 individuals. It begins with a discussion of the characteristics of full-time personnel and then turns to a more detailed examination of the museums' key personnel, with particular emphasis on the director. After this discussion the focus shifts to an examination of part-time and volunteer personnel and the adequacy of the staff in terms of numbers, training, minority representation and salary levels.

Number of Full-time Personnel

As indicated in the next table, the largest proportion of full-time personnel (45%) work in the operations and support area, followed by administration (23%), curatorial, display and exhibit (17%), education (9%) and research (6%)*:

*The definitions used for classification purposes are as follows:

A. Type of Personnel

1. Permanent paid full-time employees

All employees who are hired to work a minimum of 20 hours per week for the entire year or during the entire part of the year the museum is open.

2. Part-time paid employees

All employees hired to work less than full-time or to work only during limited peak periods of activity.

3. Volunteers

Individuals who contribute their time to perform jobs that otherwise would have required hiring of paid personnel.

B. Job Categories

1. Administrative

Staffs of all administrative and financial departments, membership departments, public relations, publications, libraries, etc.

2. Curatorial, Display and Exhibit

Staffs of all curatorial departments (excluding education and research), display and exhibition departments; staff working in cataloging, conservation, horticulture, animal nutrition, etc.

3. Education

All staff whose primary concern and responsibility is education, such as directors of education, docents, instructors of children and adults, workshop leaders, etc.

4. Research

All staff whose primary concern and responsibility is research, such as research curators, research associates, laboratory technicians, archeologists, etc.

5. Operations and Support

Such personnel as custodians, security and sales forces, foremen, packers, preparators, installers, food handlers, animal attendants, etc.

N.B. If an employee's job covered more than one category, he was to be classified in the category in which the largest portion of his time was spent.

C. Professional vs. Non-professional within Category

1. Professional

Comprises those positions requiring specialized training or experience, such as a curator, librarian, public relations writer, designer, lecturer, etc.

2. Non-professional

Pertains to such positions as secretary-stenographer, clerk, sales help, guards, gardeners, attendants, etc.

N.B. The professional/non-professional break must be viewed with some caution as the distinction is not always very clear cut, and what is considered a professional position in one museum may be considered non-professional in another.

Table 91
NUMBER AND DISTRIBUTION OF PERMANENT FULL-TIME PERSONNEL
(Base: Total museums)

	Total	Classification:					Size:					
		Art	History	Science	Art/ History	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 And Over
Total number of full-time personnel	30,400	7900 (26)	5400 (18)	9000 (29)	2700 (9)	5400 (18)	2600 (9)	1900 (6)	3700 (12)	4200 (14)	4200 (14)	13,800 (45)
(Percentage of total) (100)	%	%	%	%	%	%	%	%	%	%	%	%
Administration	23	25	27	18	23	22	38	36	26	23	20	17
Professional	12	13	16	9	12	11	27	23	15	12	9	7
Non-professional	11	12	11	9	11	11	11	13	11	11	11	10
Curatorial/Display/ Exhibit	17	16	17	15	15	23	19	14	17	19	16	17
Professional	11	10	10	9	8	16	12	12	11	13	10	10
Non-professional	6	6	7	6	7	7	7	2	6	6	6	7
Education	9	8	12	6	19	9	9	10	9	11	9	9
Professional	6	6	4	4	12	6	4	7	5	8	5	6
Non-professional	3	2	8	2	7	3	5	3	4	3	4	3
Research	6	1	3	9	2	7	4	1	3	4	4	7
Professional	4	1	2	6	1	5	2	1	2	3	3	5
Non-professional	2	*	1	3	1	2	2	*	1	1	1	2
Operations & Support	45	50	41	52	41	39	30	39	45	43	51	50
Professional	5	5	5	5	3	5	4	8	7	6	4	4
Non-professional	40	45	36	47	38	34	26	31	38	37	47	46

(continued)

*Less than 0.5%

Table 91
NUMBER AND DISTRIBUTION OF PERMANENT FULL-TIME PERSONNEL (continued)
(Base: Total museums)

	Total	Governing Authority:				Educational Institutions:			
		Government:		Municipal		Total		Public	
		Private Non-Profit	Total	Federal	State	County	Total	Public	Private
<u>Total number of full-time personnel</u>	<u>30,400</u>	<u>18,300</u>	<u>10,200</u>	<u>2,400</u>	<u>3,200</u>	<u>4,600</u>	<u>1,900</u>	<u>1,100</u>	<u>800</u>
(Percentage of total)	(100)	(60)	(34)	(8)	(11)	(15)	(6)	(3)	(3)
<u>Administration</u>	%	%	%	%	%	%	%	%	%
Professional	23	23	20	23	22	17	25	21	33
Non-Professional	12	12	10	10	12	9	14	12	18
Curatorial/Display/Exhibit	11	11	10	13	10	8	11	9	15
Professional	17	16	18	17	22	13	27	23	31
Non-professional	11	10	11	10	13	9	18	15	21
Education	6	6	7	7	9	4	9	8	10
Professional	9	11	7	10	11	4	9	10	5
Non-professional	6	7	4	6	6	2	5	5	3
Research	3	4	3	4	5	2	4	5	2
Professional	6	4	6	11	8	1	9	10	10
Non-professional	4	3	4	8	5	1	7	7	8
Operations & Support	2	1	2	3	3	*	2	3	2
Professional	45	46	49	39	37	65	30	36	21
Non-professional	5	4	6	5	6	7	4	4	4
Non-professional	40	42	43	34	31	58	26	32	17

* Less than 0.5%

Science museums generally follow the ranking of personnel proportions for all museums except that research represents a slightly higher than average percentage of total personnel (9% vs 6%). In art/history museums the ranking is also similar to the total except that the education category has a higher percentage of personnel than does the curatorial/display/exhibit category (19% and 15% respectively).

Art museums and science museums, reflecting their generally larger size, have somewhat higher proportions of operations and support personnel than other museum classifications. For science museums this higher proportion is offset by a lower than average proportion of administrative personnel. In art museums, the higher proportion of operations and support personnel is offset by a lower than average proportion of research personnel.

As one moves from the smallest to the largest museums, the proportion of full-time permanent personnel in administration decreases and the proportion in operations and support increases. The proportion of total personnel in the curatorial/display/exhibit category and in the education category does not vary with museum size.

Museums run by private non-profit organizations and government museums in total have a distribution of full-time personnel similar to that of total museums. Municipal-county museums, however, have a significantly higher proportion of operations and support personnel than museums under any other type of governing authority (in part because of the high number of municipal-county zoos) and a correspondingly lower proportion of other categories of personnel.

Educational institution museums have more curatorial/display/exhibit and research personnel and fewer operations and support personnel than other museums. This is particularly true of private educational institution museums.

The distribution of personnel in categories is further subdivided in the preceding table into professional and non-professional employees. Except for operations and support, where non-professionals represent almost 90% of the category, professionals generally represent a slightly higher proportion of personnel than non-professionals.

The next table presents a picture of how the distribution of all full-time personnel among different classifications of museums compares with the proportion of museums in that category classification:

Table 92
NUMBER OF FULL-TIME PERMANENT PERSONNEL COMPARED WITH NUMBER OF MUSEUMS
(Base: Total museums)

	<u>Full-time personnel</u> %	<u>Museums</u> %
<u>Total</u>	<u>100</u>	<u>100</u>
Art	26	19
History	18	37
Science	29	16
Art/history	9	10
Other	18	18
Under \$50,000	9	44
\$50,000 to \$99,999	6	19
\$100,000 to \$249,999	12	17
\$250,000 to \$499,999	14	10
\$500,000 to \$999,999	14	5
\$1,000,000 and over	45	5
<u>Private non-profit</u>	<u>60</u>	<u>56</u>
<u>Government</u>	<u>34</u>	<u>34</u>
Federal	8	6
State	11	12
Municipal-county	15	16
<u>Educational institutions</u>	<u>6</u>	<u>10</u>
Public	3	5
Private	3	5

Museum size is the key determinant of number of personnel: The 5% of museums with operating budgets of \$1,000,000 and over employ 45% of museums' full-time permanent personnel while the 44% of museums with budgets under \$50,000 employ only 9% of the personnel.

Characteristics of Full-time Personnel in All Museums

The next table presents certain important characteristics of full-time personnel for all museums, broken down by professional and non-professional for the total group and for each of the five functional areas (administration, curatorial/display/exhibit, education, research, and operations and support):

1. SEX

Almost two out of three (63%) full-time personnel are men, with slightly higher proportions of men among professionals than among non-professionals. However, this overall uniformity masks sharp differences by job category. A majority of administrative and education personnel are women, but only because such a high proportion of the non-professionals are women (84% and 75% respectively). For all job categories, a majority of professionals are men (with the division closest to 50-50 in the education category). The highest proportion of men (both professional and non-professional) is among operations and support personnel.

2. ETHNIC GROUP*

The breakdown of total personnel by ethnic group matches the national pattern fairly well (if one distributes the 3% "not sure" category, whites would be at 83%, blacks at 12% and other at 5%). Neither in total nor for any of the five job categories does the proportion of professionals who are black or who are members of other ethnic groups rise above 6%, with the proportions lowest among administrative and curatorial/display/exhibit professionals. The only place where blacks and other ethnic groups (mainly Spanish-Americans) rise above the average for all employees is among operations and support non-professionals.

3. UNION MEMBERSHIP

The question on union membership evoked a high level of "not sure" (15%). Whether this is because of a reluctance on the part of the directors to discuss unions, a problem in defining what is and what is not a union, or some other reason, we are not sure. Nevertheless, it is clear that only a small proportion (16%) of full-time museum personnel are union members and, except for operations and support personnel, this membership is almost totally concentrated among non-professionals.

4. EDUCATION

There also is a high level of "not sures" in response to the education question (largely centered in the operations and support category). But the patterns are still clear. Almost one in three (31%) professionals have advanced degrees (above a B.A.) while 26% have less than a B.A. Among non-professionals, over seven in ten (71%) have less than a B.A. and only 1% have an advanced degree.

*"Ethnic group" is a somewhat imprecise term. The categories we asked about were both racial and ethnic. Specifically, personnel were classified as white, black, Puerto Rican/Spanish-American, American Indian, oriental and other.

Focusing on professionals, the highest proportion with advanced degrees is found in the research category (51%), followed by curatorial/display/exhibit (36%), administration (33%), education (27%) and operations and support (3%). Research professionals have almost as high a proportion of doctorates as the other categories (excluding operations and support) have master's and doctorates combined.

5. SALARY

A majority (56%) of the permanent full-time personnel earned between \$5,000 and \$9,999 during fiscal 1971-1972, with the average salary of all full-time personnel being \$8,500. There is a sharp difference in the salaries of professionals and non-professionals. Fifty-one percent of the professionals earn \$10,000 or more compared with only 7% of non-professionals. The average salaries are \$11,500 for professionals and \$6,800 for non-professionals. (If the 3% that were "not sure" were distributed, it would raise slightly all these percentages, but not the average.)

Research professionals and administration professionals have the highest average salaries - \$13,100 for each group - and education non-professionals have the lowest average - \$5,800.

Operations and support professionals are the lowest paid (\$9,000) professionals of any category, although they are not too far behind education professionals (\$9,700) who are the only other professionals with an average salary of less than \$10,000.

Characteristics of Full-time Personnel by Museum Classification

The next table shows the characteristics for employees in each of the three major museum classifications compared with those of total employees. (An appendix to this chapter has the same information for the various job categories within each of the major museum classifications.)

Table 94
CHARACTERISTICS OF PERMANENT FULL-TIME PERSONNEL BY MUSEUM CLASSIFICATION
(Base: Total full-time personnel)

	All museums			Art museums			History museums			Science museums		
	Total	Profes-	Non	Total	Profes-	Non	Total	Profes-	Non	Total	Profes-	Non
Total Number of Employees	30,400	11,000	19,400	7,900	2,800	5,100	5,400	1,900	3,500	9,000	2,900	6,100
	%	%	%	%	%	%	%	%	%	%	%	%
<u>Sex</u>												
Male	63	66	61	60	59	61	57	63	53	72	76	70
Female	37	34	39	40	41	39	43	37	47	28	24	30
<u>Ethnic Group</u>												
White	82	91	75	81	88	74	89	94	86	78	91	73
Black	11	3	16	13	4	19	7	2	9	12	3	17
Other	4	3	5	4	5	5	1	1	2	6	3	6
Not sure	3	3	4	2	3	2	3	3	3	4	3	4
<u>Union Membership</u>												
Union member	16	6	21	18	5	26	8	6	9	20	5	27
Not union member	69	81	63	73	87	64	78	84	75	66	84	57
Not sure	15	13	16	9	8	10	14	10	16	14	11	16
<u>Education</u>												
Less than bachelor's degree	56	26	71	51	22	68	59	31	74	51	21	65
Bachelor's degree	18	35	9	20	31	13	19	41	7	16	36	7
Master's degree	8	22	1	12	31	2	3	20	1	5	15	1
Doctorate	3	9	*	2	4	*	1	3	*	6	17	*
Not sure	15	8	19	15	12	17	13	5	18	22	11	27
<u>Salary</u>												
Under \$2,500	5	2	7	2	1	3	14	5	19	3	2	4
\$2,500 - \$4,999	13	6	17	9	5	12	21	11	27	10	3	14
\$5,000 - \$9,999	56	39	65	62	38	74	48	43	49	57	35	67
\$10,000 - \$14,999	16	32	7	16	32	7	12	28	4	16	31	9
\$15,000 - \$24,999	6	17	*	6	17	*	4	10	*	8	23	*
\$25,000 - \$34,999	1	2	*	1	2	-	*	1	-	1	3	-
\$35,000 and over	*	*	-	*	1	-	*	*	-	*	1	-
Not sure	3	2	4	4	4	4	1	2	1	5	2	6
Average salary	\$ 8,500	11,500	6,800	8,900	11,900	7,200	7,000	9,700	5,500	9,000	12,700	7,200

* Less than 0.5%

In general the overall variations by museum classification are not great:

- Science museums are most heavily male dominated, at both the professional and non-professional level, while history museums, at least in terms of numbers, have the best balance between the sexes.
- History museums are least likely to have non-white employees, either as professionals or non-professionals.
- The only substantial union enrollment is among non-professionals in art and science museums.
- Educational differences among the full-time personnel of the different museums are not great, although the percentage with less than a bachelor's degree is somewhat higher in history museums.
- Average salary levels in art and science museums are higher than in history museums, with the highest level among science museum professionals (\$12,700).

Minority Employment in Professional Positions

The proportion of blacks and other minority groups in professional positions is below the national proportions of these groups. The directors were asked whether they had made special efforts over the past four or five years to broaden minority employment in professional staff positions and whether or not they felt their museums had adequate representation of minority groups in these positions.

One in four (25%) said they had made special efforts over the past four or five years:

Table 95

HAS MUSEUM MADE ANY SPECIAL EFFORTS OVER PAST 4 OR 5 YEARS TO BROADEN MINORITY EMPLOYMENT IN PROFESSIONAL STAFF POSITIONS
(Base: Total museums)

		Classification:										Size:										Governing Authority:														
		His- Sci- His- Oc-					Art/					Under \$50,000					\$50,000 to \$100,000					\$250,000 to \$1,000,000 and over					Government:					Educational Institutions:				
		Art	Sci	His	Oc	her	Art	Sci	His	Oc	her	Art	Sci	His	Oc	her	Art	Sci	His	Oc	her	Art	Sci	His	Oc	her	Priv-ate Non-profit	To-Federal	State	Muni-cipal	To-Pub-lic	Private				
Total	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%				
Made special efforts	25	28	22	28	20	30	16	26	24	42	48	67					33	69	30	21	36	39	33													
Not made special efforts	72	64	76	72	80	66	82	68	74	53	51	33					64	31	65	77	63	61	64													
Not sure	3	8	2	-	-	4	2	6	2	5	1	-					3	-	5	2	1	-	3													

		Region:				
		New England	North-east	South-east	Midwest	Mountain Plains Western
Made special efforts	22	32	20	23	21	35
Not made special efforts	75	64	77	75	75	62
Not sure	3	4	3	2	4	3

Although a lower percentage of history and art/history museums have made special efforts to broaden minority employment in professional staff positions than any other museum classification, the differences by classification are not particularly striking. By size and governing authority there are sharp differences. The proportion of museums that have made special efforts increases with size, from 16% in the under \$50,000 category to 67% in the \$1,000,000 and over category. Government museums (33%) and educational institution museums (36%) have made more special efforts than museums run by private non-profit organizations (19%). Among government museums, it is primarily at the federal level (69%) that efforts have been made.

Museum directors split on the question of whether or not their museum currently has adequate representation of minority groups on the professional staff. Forty-four percent feel representation is adequate; 45% feel it is not adequate (11% are not sure):

Table 96
DOES MUSEUM HAVE ADEQUATE REPRESENTATION OF MINORITY GROUPS ON PROFESSIONAL STAFF
(Base: Total museums)

	Classification:										Size:						Governing Authority:					
	Art					Sci- His- Ot-					to						Government:					
	Art	Sci-	His-	His-	Ot-	Under	\$50,000	\$99,999	\$249,999	\$499,999	\$999,999	\$1,000,000	to \$1,000,000	and over	Priv-ate	Non-Prof- it	Fed- eral	State	Muni- cipal	Educational Institutions: Io- Pub- Pri- tal lic vate		
Total	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	
Has adequate representation	44	41	51	37	57	32	52	40	43	29	34	33			41	51	52	43	55	36	44	25
Not adequate representation	45	43	39	57	31	58	36	48	49	62	60	62			47	41	42	50	35	51	47	56
Not sure	11	16	10	6	12	10	12	12	8	9	6	5			12	8	6	7	10	13	9	19

There is a tendency for those museum categories which are most likely to have made special minority hiring efforts to be less satisfied with their minority representation than those which are less likely to have made special efforts. This is seen most clearly by size, where the feeling that minority representation is adequate declines from 52% among the smallest museums to 33% among the larger museums.

Observation:

The results shown in the last two tables do not necessarily suggest indifference on the part of smaller museums to adequate minority representation. Smaller museums have fewer staff positions to fill and are more likely to be outside major urban centers where most minority populations live. Even with the best will in the world there might be little they could do to increase minority employment.

A far more important point can be made based upon these results. Larger museums, which employ the majority of museum personnel are, indeed, dissatisfied with current levels of minority employment and, according to their own reports, have been making special efforts to increase the proportion of minority professionals on their staffs.

A More Detailed Look at Salary Levels

The following table presents a more detailed look at average salary levels for professionals and non-professionals within different groupings of museums (the appendix to this chapter provides even more detail, breaking down average salaries by job category within the different groupings):

Table 97

AVERAGE ANNUAL SALARY - FULL-TIME PERMANENT PERSONNEL
(Base: Total full-time personnel)

	<u>Total</u>	<u>Professional</u>	<u>Non-professional</u>
<u>Total</u>	\$ 8,500	\$ 11,500	\$ 6,800
Art	8,900	11,900	7,200
History	7,000	9,700	5,500
Science	9,000	12,700	7,200
Art/history	7,400	10,100	5,900
Other	9,100	11,700	7,200
<u>Size</u>			
Under \$50,000	6,300	8,100	4,400
\$50,000 - \$99,999	7,300	9,200	5,300
\$100,000 - \$249,999	8,100	10,400	6,500
\$250,000 - \$499,999	8,600	11,200	6,800
\$500,000 - \$999,999	8,300	11,400	6,900
\$1,000,000 and over	9,300	13,600	7,300
<u>Governing Authority</u>			
Private non-profit	8,000	10,900	6,400
<u>Government</u>	9,100	12,400	7,400
Federal	11,700	16,500	8,500
State	8,400	11,000	6,500
Municipal- county	8,300	10,700	7,400
<u>Educational Institutions</u>	9,700	12,300	7,200
Public	9,600	12,900	7,000
Private	9,800	11,700	7,500
<u>Classification - Size</u>			
<u>Art</u>			
Under \$50,000	7,100	8,400	4,600
\$50,000 - \$99,999	7,800	9,600	5,600
\$100,000 - \$499,999	8,000	9,900	6,600
\$500,000 and over	9,300	13,100	7,500
<u>History</u>			
Under \$50,000	5,800	7,500	4,200
\$50,000 - \$99,999	7,400	9,700	5,700
\$100,000 - \$499,999	8,200	10,700	6,600
\$500,000 and over	6,400	11,900	4,900
<u>Science</u>			
Under \$100,000	7,400	8,900	5,300
\$100,000 - \$499,999	8,700	11,000	7,000
\$500,000 and over	9,300	14,100	7,400

Budget size of museums is the clearest determinant of salary levels. In total and for each classification of museum, average salary levels increase for professionals and for non-professionals, with the one exception that the salaries for non-professionals in history museums with budgets of \$500,000 or more are lower than those in history museums with budgets between \$50,000 and \$499,999.

By governing authority, educational institution museums have the highest overall salary levels, despite the fact that both professional and non-professionals have slightly lower average salaries than in government museums. (This results from the fact that a higher proportion of the total personnel in educational institution museums are professionals than in government museums.)

The highest salary levels of any governing authority type, for both professionals and non-professionals, are found in federal museums.

Fringe Benefits and Perquisites Offered or Available to Staff

Employee compensation goes beyond salaries; in most businesses, it includes some form of fringe benefits and often certain perquisites, particularly for senior personnel.

Each director was first asked the extent to which his full-time salaried employees were covered by health and medical insurance, a retirement or pension plan, and life insurance:

Table 98
FRINGE BENEFITS OFFERED FULL-TIME PAID PERSONNEL
(Base: Total museums)

	Classification:										Governing Authority:					
	Art/His-Sci-ence					Size:					Government:		Municipal		Educational	
	Art	His-	Sci-	ence	her	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999 and over	Priv-ate Non-Profit	To-Federal	Statu-	ty	To-Public	Insti-tutions
Total %	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
1. Health/Medical Insurance																
All covered	70	59	88	70	73	48	74	91	97	97	56	85	96	83	82	89
Some covered	5	6	9	-	3	10	4	1	-	1	6	4	4	4	3	7
None covered	25	24	32	12	27	42	22	8	3	2	38	11	-	13	15	4
2. Retirement/Pension Plan																
All covered	59	54	50	81	52	42	55	71	94	87	37	85	91	93	77	87
Some covered	6	8	7	4	5	8	5	4	3	4	6	5	5	4	6	10
None covered	35	38	43	15	43	50	40	25	3	9	57	10	4	3	17	3
3. Life Insurance																
All covered	45	47	39	65	30	25	54	58	65	75	28	66	95	64	56	69
Some covered	5	5	7	3	4	7	4	5	1	5	4	6	5	7	5	14
None covered	50	48	54	32	66	68	42	37	34	20	68	28	-	29	39	17

Health and medical insurance exists for all or some of the employees in three out of four (75%) of the museums. Practically all of the employees in museums with budgets of \$100,000 or more are covered, but the proportion drops sharply with a decrease in size of museums, and in more than 4 in 10 (42%) of the smallest museums none of the employees are covered.

Retirement or pension plans cover all or some of the employees in almost two-thirds (65%) of the museums, with the proportion again decreasing from 98% in the largest museums to 50% in the smallest.

Life insurance is offered less frequently. In only half (50%) of the museums are all or some of the employees covered, with the proportion decreasing from 85% in the largest museums to 32% in the smallest.

Among museum classifications, the highest percentage of museums providing coverage for all three types of benefits is in science; the lowest percentage is in history, except that art/history is lowest for life insurance.

Not only are average salaries higher in federal museums, but these museums almost unanimously offer their employees each of the three types of coverage. Their coverage levels, particularly for health and medical and life insurance, are far higher than those of any other governing authority type. Museums run by private non-profit organizations have the lowest coverage levels.

Observation:

The adequacy of insurance coverage and pension plans was not included within the scope of this survey. Since the provisions of the various plans were not examined, it would be impossible to make any quality judgments on them. However, it is significant that some museums do not have even these basic benefits, with small museums in particular not offering them to any great extent.

The directors were next asked which of a list of ten perquisites were offered to any of the museum's staff. In almost half (47%) of the museums none of the perquisites were offered:

Table 99
 PREREQUISITES OFFERED OR AVAILABLE TO ANY OF MUSEUM STAFF *
 (Base: Total museums)

	Classification:										Size:						Governing Authority:															
	His- tory			Sci- ence			His- tory			Art/ Ot- her			Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$499,999		\$500,000 to \$999,999		\$1,000,000 and over		Priv- ate Non- Prof- it %	To- tal %	Fed- eral %	State %	Muni- cipal %	Educational Institutions:		
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%						%	%	%
Total	22	12	28	26	29	12	25	13	20	31	18	17	23	46	11	8	4	6	11	14	5	24	40	19	65	4	2	6	16	5	29	
Free or reduced-cost housing	19	24	11	28	21	23	14	17	20	23	37	46	17	13	10	17	12	54	45	64												
Paid sabbatical or research leave	9	10	6	11	8	12	10	8	7	8	5	11	8	4	6	11	14	5	24	40	19	65										
Paid travel for individual benefit**	9	24	1	11	7	8	6	10	12	9	10	9	7	2	-	4	2	40	19	65												
Tuition for family members	8	10	4	16	4	12	3	7	9	23	17	27	10	6	1	7	8	4	2	6												
Free use of auto for personal use	8	18	4	7	10	4	5	7	9	13	18	18	12	1	-	2	1	6	4	9												
Extended vacation beyond usual staff allowances	6	13	4	8	3	5	2	6	6	13	22	21	9	3	2	-	6	2	-	4												
Luncheon club or country club dues	3	5	1	3	1	5	1	2	3	3	11	11	3	3	8	1	1	1	-	1												
Spouse's travel expenses	3	5	2	3	4	2	1	6	3	3	4	6	3	2	8	2	1	5	4	5												
Free legal or accounting services	2	4	3	1	2	1	2	2	4	2	6	2	4	2	*	-	1	-	2	-	5											
Non-accountable entertainment allowance	47	40	54	41	41	49	52	52	48	31	28	23	46	53	60	46	56	30	40	18												
None																																

* Percentages add to more than 100 because multiple responses were possible.

** Includes professional improvement, etc.

* Percentages add to more than 100 because multiple responses were possible.

** Includes professional improvement, etc.

"Free or reduced cost housing" (22%) leads the list, followed by "paid sabbatical or research leave" (19%). In total, no other perquisite was available in as many as 1 in 10 museums.

Size is again the most relevant variable, with the proportion of museums offering no perquisites declining from 52% in the smallest museums to 23% in the largest. Looked at by governing authority, 60% of federal museums and 56% of municipal-county museums offer none of the perquisites compared with 18% of private educational institution museums.

This low percentage of private educational institution museums is explained primarily by the high proportion which offer "paid sabbatical or research leave" and "tuition for family members" (64% and 65% respectively).

Observation:

Certain of these perquisites may sound like a free ride, but in almost all cases they exist to provide ultimate benefit for the museum. "Paid travel for individual benefit", for example, often includes tours of other museums, or to conferences, which aid in the professional improvement of the staff.

For the most part, according to these directors, these perquisites are offered primarily to the director and senior staff. Other staff members were usually not included, except in the case of free or reduced-cost housing.

One other point: The question was worded in terms of perquisites being "offered" to the staff, but some of the responses indicated that personnel were using available services and calling them perquisites. According to our panel of consultants, for example, "legal and accounting services" are not offered to employees of federal museums although 8% of the directors said they were. What is most likely happening is that staff members take advantage of their contacts with the legal or accounting staff for free advice. Although not formally offered, this practice does seem to count legitimately as a perquisite.

Senior Personnel

The survey examined museum senior personnel (based on responsibility, not longevity) in some detail, covering number of years in their current job, total museum experience, formal education and museum-related education, age, sex, ethnic group, salary and union membership.

Defining what positions were to be included in the senior personnel category was left to the director. He was first asked for the titles of the most senior personnel other than his own. These titles were then classified into the job categories shown in the next table:

Table 100

JOB CATEGORY OF SENIOR PERSONNEL JUST BELOW DIRECTOR *
(Base: The 89% of museums with senior personnel other than the director)

	Total %	Classification:					Size:											
		Art %	History %	Science %	Art/ History %	Other %	Under \$50,000 %		\$50,000 to \$99,999 %		\$100,000 to \$249,999 %		\$250,000 to \$499,999 %		\$500,000 to \$999,999 %		\$1,000,000 And Over %	
Administrative Professional	58	78	53	55	52	53	44	65	56	74	81	93						
Administrative Non-professional	24	34	23	15	19	26	27	33	28	9	5	2						
Curatorial/ Display/ Exhibit Professional	57	51	49	70	51	71	45	53	66	76	81	70						
Curatorial/ Display/ Exhibit Non-professional	1	1	1	3	-	2	1	3	2	-	-	-						
Education Professional	22	30	17	24	28	18	11	18	33	35	40	31						
Education Non-professional	1	-	1	1	-	2	1	2	-	-	-	-						
Research Professional	6	2	6	8	6	6	4	3	5	15	2	16						
Research Non-Professional	**	-	-	**	-	-	-	-	-	-	1	-						
Operations and Support Professional	6	3	5	6	8	8	3	3	9	9	11	12						
Operations and Support Non-professional	25	16	29	30	30	18	23	29	28	24	22	15						
* Percentages add to more than 100 because multiple responses were possible.																		
** Less than 0.5%																		

* Percentages add to more than 100 because multiple responses were possible.
** Less than 0.5%

In total, the highest proportions in senior positions are found among administrative and curatorial/display/exhibit professionals (58% and 57% respectively), with operations and support non-professionals at 25%, administrative non-professionals at 24% and education professionals at 22%.

Art museums are most likely of any museum classification to place administrative professionals and non-professionals and education professionals among the senior personnel and least likely to place operations and support non-professionals in this category. Science museums and "other" museums have the highest proportion of curatorial/display/exhibit professionals among senior personnel.

By size, the categorization of administrative professionals as senior personnel increases from 44% in the under \$50,000 category to 93% in the \$1,000,000 and over category. Curatorial/display/exhibit professionals and education professionals are most frequently considered senior personnel in museums with budgets between \$250,000 and \$999,999, and the peak for operations and support non-professionals is in museums with budgets between \$50,000 and \$249,999.

Directors were next asked a series of questions about themselves and about the three most senior personnel (again in terms of responsibility). The next set of tables presents the responses to these questions for this total group of senior personnel including the director. (Beginning on page 226 are tables showing more detail for the director alone.)

(1) Job Tenure

The first table shows the length of time these individuals have held their current job. Almost four in ten (38%) have held their job for two years or less. The mean number of years in the current job is 6.6 years, with directors having the longest tenure (8.1 years) and, among the professional categories, educational professionals the shortest (5.4 years):

By classification the longest average tenure is found in science museums (7.8 years), the shortest in art museums (5.7 years).

When art, history and science museums are broken down by budget size, the picture is somewhat different:

Table 102
HOW LONG HELD CURRENT POSITION: SENIOR PERSONNEL
(BY BUDGET SIZE WITHIN MAJOR CLASSIFICATIONS)
(Base: Total senior personnel)

	<u>Mean number of years</u>
<u>Total</u>	<u>6.6</u>
<u>Art</u>	<u>5.7</u>
Under \$50,000	4.9
\$50,000 - \$99,999	4.5
\$100,000 - \$499,999	6.0
\$500,000 and over	7.5
<u>History</u>	<u>6.2</u>
Under \$50,000	5.6
\$50,000 - \$99,999	6.8
\$100,000 - \$499,999	6.6
\$500,000 and over	9.6
<u>Science</u>	<u>7.8</u>
Under \$100,000	7.1
\$100,000 - \$499,999	8.4
\$500,000 and over	7.5

For art museums and especially history museums, tenure of senior personnel in their current job increases with museum size. For science museums the differences by size are less significant and, in fact, senior personnel in the middle-size science museums have the longest tenure.

(2) Length of Museum Experience

As indicated in the next table, 50% of the senior personnel have had 10 or more years experience in museum or related work (only 23% have been in their current job this long), with the proportion rising to 58% in science museums and 66% among museum directors:

Table 103
YEARS OF EXPERIENCE IN MUSEUM OR RELATED WORK: SENIOR PERSONNEL
(Base: Total senior personnel)

	Total %	Classification					Job Category								
		Art		Science		History	Director	Adminis- trative		Adminis- trative Display/		Educa- tion	Research		Opera- tions and Support
		Art %	History %	Science %	Other %			Profes- sional	Non- Profes- sional	Profes- sional	Non- Profes- sional		Profes- sional	Non- Profes- sional	
1 year or less	11	11	12	9	12	13	5	13	15	17	18	6	8	18	
2 years	5	5	6	2	4	5	3	4	13	4	7	4	7	8	
3 - 5 years	17	18	15	17	22	12	11	17	14	21	23	20	21	16	
6 - 9 years	17	18	20	14	18	15	15	20	20	18	16	15	9	12	
10 - 19 years	27	27	29	26	18	30	30	28	23	24	25	46	26	28	
20 - 29 years	15	12	11	24	17	14	23	11	5	11	10	8	15	12	
30 years or more	8	9	7	8	9	11	13	7	10	5	1	1	14	6	
Mean number of years	12.9	12.6	11.7	14.4	12.8	13.9	16.7	11.6	10.8	10.6	8.4	10.6	14.8	11.4	

The longest average years of experience of senior personnel are in science museums (14.4 years). Among job categories museum directors have the longest average years of experience (16.7 years). The shortest average experience is found among education professionals, a group which has a somewhat younger average age than other groups and represents a more recent addition to museum personnel.

When years of experience are broken down by budget size within each museum classification, it can be seen that average experience increases with museum size:

Table 104

YEARS OF EXPERIENCE IN MUSEUM OR RELATED WORK: SENIOR PERSONNEL
(BY BUDGET SIZE WITHIN MAJOR CLASSIFICATIONS)
(Base: Total senior personnel)

	<u>Average years of experience</u>
<u>Total</u>	<u>12.9</u>
<u>Art</u>	<u>12.6</u>
Under \$50,000	10.7
\$50,000 - \$99,999	10.1
\$100,000 - \$499,999	13.0
\$500,000 and over	17.2
<u>History</u>	<u>11.7</u>
Under \$50,000	9.8
\$50,000 - \$99,999	12.1
\$100,000 - \$499,999	14.7
\$500,000 and over	16.6
<u>Science</u>	<u>14.4</u>
Under \$100,000	11.3
\$100,000 - \$499,999	15.0
\$500,000 and over	18.2

Observation:

What is interesting is that science museums with larger budgets now show the same pattern as large art and history museums of increasing years of experience for senior personnel, a pattern that did not hold for years the senior personnel had been in current position. This means that the current jobs of senior personnel in larger science museums represent a smaller proportion of their total museum experience than is true of senior personnel in other museums.

(3) Age

More than one in three (36%) of the senior personnel are under 40 years of age, while less than one in five (18%) are 60 or older. The average age for senior personnel is 44.7 years:

By museum classification the lowest average age level of senior personnel is found in art museums (41.4 years), followed closely by science museums (42.3 years). History and art/history museums have the highest average age levels (47.6 and 47.8 years, respectively). Directors are older than other senior personnel (an average of 48.8 years). The youngest average age levels are found among education and research professionals (39.2 and 40.1 years, respectively).

(4) Ethnic Group

As the next table indicates, the senior personnel are almost exclusively white:

Table 106
ETHNIC GROUP: SENIOR PERSONNEL
(Base: Total senior personnel)

	Classification						Governing Authority:				Educational Institutions:		
	Total			Art/			Private Non- Profit	Government:			Total	Public	Private
	%	History	Science	%	History	Other		%	Federal	State	%	%	%
White	96	98	96	95	96	96	98	88	99	96	94	96	93
Black	2	1	2	1	2	2	1	6	1	1	1	-	3
Other	2	1	2	4	2	2	1	6	*	3	5	4	4

	Job Category							
	Adminis- trative		Adminis- trative		Cura- torial/ Display/ Exhibit		Opera- tions and Support	
	Director	Profes- sional	Profes- sional	Non- Profes- sional	Educa- tion	Research	Profes- sional	Profes- sional
White	99	95	98	95	94	91	90	95
Black	1	2	-	2	3	4	-	3
Other	*	3	2	3	3	5	10	2

* Less than 0.5%

Of the various job categories, only among research and operations and support professionals does the non-white proportion reach one in ten (9% and 10%, respectively). In federal museums the proportion of non-white senior personnel reaches 12%, compared with 4% of total government museums, 6% of educational institution museums and 2% of private non-profit museums.

(5) Sex

Overall, senior personnel are predominantly male (62%), particularly in science museums (81%), among operations and support employees -- both professional (90%) and non-professional (77%) -- and among directors (72%):

Table 107

SEX: SENIOR PERSONNEL
(Base: Total senior personnel)

	Classification:										Governing Authority:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
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	Job Category							
	Curatorial/				Operations and Support			
	Display/Exhibit				Professional			
	Director	Administrative	Administrative	Non-professional	Research	Education	Professional	Non-professional
%	%	%	%	%	%	%	%	%
Male	72	57	4	59	58	48	90	77
Female	28	43	96	41	42	52	10	23

In history and art/history museums and in the smallest museums the sexes are largely in balance. As museum size increases, the proportion of women in senior positions drops substantially. In the largest museums, only 8% of senior personnel are women.

Among governing authorities, government museums are the least balanced, with federal museums having the lowest proportion of women of any governing authority type.

Observation:

The low percentage of women in senior positions in federal museums is perhaps surprising, especially when compared with the relatively high percentage of non-whites in such positions in federal museums.

(6) Education

Turning to the education of senior personnel, approximately one in three (32%) indicated they had some degree above a bachelor's:

Table 108
HIGHEST GRADE OF SCHOOL COMPLETED: SENIOR PERSONNEL
(Base: Total senior personnel)

	Total %	Classification						Job Category											
		Art %	History %	Science %	Art/ History %	Other %	Director %	Adminis- trative		Adminis- trative Non- Profes- sional		Cura- torial/ Display/ Exhibit Profes- sional		Educa- tion Profes- sional		Research Profes- sional		Opera- tions and Support Non- Profes- sional	
								sional	Non- Profes- sional	sional	Non- Profes- sional	sional	Non- Profes- sional	sional	Non- Profes- sional	sional	Non- Profes- sional		
Less than bachelor's degree	35	23	44	28	40	33	23	39	77	23	22	19	57	80					
Bachelor's degree	33	32	32	35	33	36	28	41	20	40	50	36	28	16					
Master's degree	23	36	19	21	21	20	33	16	3	28	25	22	7	4					
Doctorate	9	9	5	16	6	11	16	4	-	9	3	23	8	-					

Art museums have the highest proportion of senior personnel with an advanced degree (45%), although science museums have more individuals with doctorates (16%) than any other museum classification. Similarly, while directors have more advanced degrees than any other job category (49%), the highest proportion of doctorates (23%) are found among research professionals.

Observation:

History museums have the lowest level of senior personnel with advanced degrees (24%) and the highest proportion who have less than a bachelor's degree (44%). This is part of a pattern which includes less experience in the museum field and a number of other factors which will be examined shortly.

According to the directors, two-thirds (65%) of the senior personnel of their museums have received formal education that relates directly to their job, with the proportions highest in art and science museums (76% and 77% respectively) and lowest in history museums (54%):

By job category the highest level of job-related formal education is among directors (75%), closely followed by education professionals (73%), curatorial/display/exhibit professionals (70%) and research professionals (69%).

For the most part, the type of job-related formal education the senior personnel have had is in substantive subject areas rather than museological or administrative areas:

Table 110
TYPE OF FORMAL EDUCATION THAT DIRECTLY RELATES TO JOB: SENIOR PERSONNEL
(Base: The 65% of total senior personnel who have had formal education directly related to job)

	Classification												Job Category														
	Art			Science			History			Art/History			Other			Director		Adminis- trative		Adminis- trative		Curatorial/ Display/Exhibition		Research Profes- sional		Opera- tions and Support	
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Total	21	1	5	62	4	29							25	19	2	26	18	18	24	25							
Sciences	14	28	12	3	7	6							18	12	5	13	19	4	11	12							
Studio arts	12	24	9	-	20	5							13	5	2	11	8	5	-	6							
Art history	12	9	15	2	28	13							19	8	2	9	7	18	11	9							
Museum administration	8	10	7	11	5	8							8	18	29	2	3	2	2	5							
Finance, business, accounting	8	2	24	1	7	5							17	5	4	8	8	14	-	-							
History	6	8	6	5	13	4							9	9	5	9	4	7	9	5							
Other liberal arts	5	4	10	3	9	4							6	5	6	4	24	-	6	-							
Education (teacher training)	5	4	4	4	1	10							8	6	5	7	2	7	13	15							
Museum on-the-job training	3	5	1	3	-	3							-	3	36	1	-	-	9	-							
Clerical skills	1	1	2	1	4	1							*	2	2	4	-	20	-	-							
Library work	4	1	5	2	2	11							6	6	2	4	7	-	13	17							
Other	1	3	*	3	-	1							-	2	-	2	*	5	2	6							
Don't know																											

* Less than 0.5%

"Sciences" leads the list (highest in science museums), followed by "studio arts" and "art history" (highest in art museums). "History" as a subject area was studied by only 8%, but by 24% (its highest level) in history museums.

Overall, 12% of the senior personnel with job-related education have studied "museum administration" and 8% have studied "finance, business or accounting". Even among directors and administrative professionals, the proportions are not high: 19% of the directors have studied museum administration, 8% finance, business, accounting; 8% of the administrative professionals have studied museum administration, 18% finance, business, accounting. The highest level of formal education in finance, business and accounting is among administrative non-professionals (29%).

Observation:

A number of points need to be made about the preceding tables.

First, it should be recognized that the overall proportion who have had formal education in museum administration or finance, business and accounting is actually somewhat lower than the last table indicates, for it is based on those who have actually had formal job-related education. Converting these responses to the total base (including senior personnel who have not had job-related education), only 8% have had formal education in museum administration (14% of directors, 5% of administrative professionals) and only 5% have had formal education in finance, business or accounting (6% of directors, 11% of administrative professionals).

A second important point is that the question of what actually constitutes "formal education that directly relates to the job" is not easily answered. Does a Ph.D. in a scientific specialty count for a director of a science museum who sees himself primarily in an administrative role? Does a series of undergraduate American history courses count for history museum personnel? The decision was left up to the individual directors and the responses therefore represent their own view of the level of formal education that exists among senior personnel rather than some objective, standardized measure of what constitutes formal education (a measure, we might add, that would be quite difficult to set up).

A final point: The fact that senior personnel in certain museum classifications and job categories have had more formal education than others does not imply that these individuals are necessarily better qualified for their jobs. Formal education is only one among a myriad of factors such as dedication to the field, experience, curiosity and enthusiasm which prepare an individual to do his job well.

(7) Job Status

Overall, 85% of senior personnel are full-time paid employees, 10% are part-time paid employees and 5% are volunteers (3% full-time and 2% part-time):

Table 111
 JOB STATUS: SENIOR PERSONNEL
 (Base: Total senior personnel)

	Job Category													
	Classification						Job Category							
	Total %	Art %	History %	Science %	Art/History %	Other %	Director %	Administrative Professional %	Administrative Non-Professional %	Curatorial/Display/Exhibition Professional %	Education Professional %	Research Professional %	Operations and Support Non-Professional %	
Full-time paid employee	85	87	77	94	84	88	86	78	80	90	87	90	95	85
Part-time paid employee	10	10	14	5	11	8	6	12	18	8	11	-	2	14
Full-time volunteer	3	2	5	1	3	2	5	5	1	1	2	10	3	-
Part-time volunteer	2	1	4	-	2	2	3	5	1	1	-	-	-	1

History museums have the lowest proportion of senior personnel who are full-time paid employees (77%) and conversely the highest proportion who are volunteers (9%) of any museum classification. Eight percent of directors are volunteers, only slightly behind the level for administrative and research professionals (10%).

Observation:

Despite these variations, the overwhelming proportion of senior personnel in museums are full-time paid employees.

(8) Union Membership

There is little union enrollment among the senior personnel of museums:

Only 6% of paid senior personnel are union members, with this proportion largely accounted for by the 14% of operations and support professionals and the 12% of operations and support non-professionals who belong to unions. As the governing authority break indicates, this union membership is most frequent in state and municipal-county museums.

(9) Salaries

Turning to the annual salaries paid senior personnel, 19% of full-time or part-time staff earn \$15,000 or more a year, while 20% earn less than \$5,000. The average annual salary for this group is \$10,600*:

* It should be remembered that these were salaries for fiscal 1971-1972 and that the average salaries in some groups may be decreased somewhat by the inclusion of larger percentages of part-time personnel.

Table 113
ANNUAL SALARY: SENIOR PERSONNEL
(Base: Full-time or part-time paid senior personnel)

	Classification										Job Category												
	Total %	Art/History			Science			Art/History			Other			Director %	Administrative Professional		Curatorial/ Display/Exhibition		Educational/ Professional		Research Support Professional		Operations and Support Professional
		%	%	%	%	%	%	%	%	%	%	%	%		%	%	%	%	%	%	%		
Under \$2,500	9	5	15	2	10	7				4	7	17	9	13	-	2						12	
\$2,500 - \$4,999	11	10	16	3	15	12				7	11	34	10	10	23	-						17	
\$5,000 - \$7,499	16	16	17	11	21	18				10	19	39	15	19	-	19						23	
\$7,500 - \$9,999	20	19	21	22	18	17				13	27	9	20	28	14	32						33	
\$10,000 - \$14,999	25	24	20	33	18	26				28	21	*	32	21	39	33						10	
\$15,000 - \$19,999	11	13	8	16	9	13				21	8	*	11	6	8	11						1	
\$20,000 - \$24,999	4	7	2	6	5	4				8	4	1	2	3	8	1						2	
\$25,000 - \$34,999	3	4	1	6	4	3				7	3	-	1	-	8	1						2	
\$35,000 - \$39,999	1	2	*	*	*	*				1	*	-	*	-	-	1						-	
\$40,000 and over	*	*	*	1	*	*				1	*	-	-	-	-	-						-	
Mean annual salary	\$ 10,600	12,200	8,500	13,200	9,800	10,400				14,100	10,100	5,000	9,800	8,400	12,300	11,000						7,500	

* Less than 0.5%

Almost one in three (31%) senior personnel in history museums earn less than \$5,000, while 11% earn \$15,000 or more. Five percent of the senior personnel in science museums earn less than \$5,000 and 29% earn \$15,000 or more. Science museums have the highest average salary levels (\$13,200) followed by art museums (\$12,200).

Directors have the highest salary levels among the different job categories. Thirty-eight percent earn \$15,000 or over (9% earn \$25,000 or over) and the average annual salary is \$14,100. Directors are followed by research professionals who have an average annual salary of \$12,300. Curatorial/display/exhibit professionals with an average annual salary of \$9,800 rank fifth, behind directors, research professionals, operations and support professionals, and administrative professionals.

In the next table the average salaries for senior personnel are shown for museums by size and by governing authority. Average salary increases with museum size, from \$6,700 in the smallest museums to \$23,900 in the largest museums:

Table 114

AVERAGE ANNUAL SALARY: SENIOR PERSONNEL
(Base: Full-time and part-time paid senior personnel)

<u>Total</u>	<u>\$ 10,600</u>
<u>Size</u>	
Under \$50,000	6,700
\$50,000 to \$99,999	8,700
\$100,000 to \$249,999	11,300
\$250,000 to \$499,999	14,300
\$500,000 to \$999,999	16,900
\$1,000,000 and over	23,900
<u>Classification-Size</u>	
<u>Art</u>	<u>12,200</u>
Under \$50,000	6,900
\$50,000 to \$99,999	9,200
\$100,000 to \$499,999	12,300
\$500,000 and over	21,900
<u>History</u>	<u>8,500</u>
Under \$50,000	6,100
\$50,000 to \$99,999	8,300
\$100,000 to \$499,999	12,000
\$500,000 and over	17,500
<u>Science</u>	<u>13,200</u>
Under \$100,000	9,500
\$100,000 to \$499,999	12,800
\$500,000 and over	19,900
<u>Governing Authority</u>	
<u>Private non-profit</u>	<u>10,100</u>
<u>Government</u>	<u>10,900</u>
Federal	13,600
State	10,500
Municipal county	10,200
<u>Educational Institutions</u>	<u>12,400</u>
Public	12,500
Private	12,200

While senior personnel in science museums have the highest average annual salaries, the salaries in art museums with budgets of \$500,000 or over are higher than in comparably sized science museums.

Senior personnel in educational institution museums have higher annual salaries (\$12,400) than their counterparts in museums run by private non-profit institutions and government museums. But the highest senior personnel salary level of any governing authority is in federal museums (\$13,600).

The next table presents the salary differences between men and women in senior positions. Men have the highest salaries both in total and for each budget category:

Table 115

AVERAGE ANNUAL SALARY OF SENIOR PERSONNEL BY SEX
(Base: Full-time or part-time paid senior personnel)

	<u>Total</u>	<u>Men</u>	<u>Women</u>
<u>Total</u>	\$ <u>10,600</u>	\$ <u>12,900</u>	\$ <u>6,900</u>
Under \$50,000	6,700	8,200	5,400
\$50,000 - \$99,999	8,700	10,100	6,800
\$100,000 - \$249,999	11,300	12,800	8,000
\$250,000 - \$499,999	14,300	15,100	11,300
\$500,000 - \$999,999	16,900	17,700	12,800
\$1,000,000 and over	23,900	24,700	15,100

Observation:

Women classified as senior personnel are more likely than men to be included as administrative non-professionals, a category which one might assume would command lower salaries. Nevertheless, a clear majority of women senior personnel are in what were considered professional positions. As indicated in the table that follows, the salary differences hold across all of these job categories (research and operations and support categories had too few women for analysis):

Table 116

AVERAGE ANNUAL SALARY OF SENIOR PROFESSIONAL PERSONNEL BY SEX
(Base: Full-time or part-time paid senior professional personnel)

	<u>Men</u>	<u>Women</u>
Administrative professional	\$ 12,500	\$ 7,000
Curatorial/Display/Exhibit professional	11,200	7,100
Education professional	9,800	7,100

The Museum Director

In this section the position of museum director is looked at in more detail, using the same series of factors that were used to characterize senior personnel.

(1) Job Tenure and Length of Museum Experience

The first table shows the average length of time the director has held his job and his average length of experience in museum or related work:

Table 117

HOW LONG HELD CURRENT POSITION, AND YEARS OF EXPERIENCE IN MUSEUM OR RELATED WORK: DIRECTOR
(Base: Total museum directors)

	How long held <u>current position (mean)</u>	Experience in museum <u>or related work (mean)</u>
<u>Total</u>	<u>8.1</u> years	<u>16.7</u> years
<u>Type</u>		
Art	6.3	16.6
History	6.9	13.6
Science	9.8	19.3
Art/History	11.2	17.3
Other	8.9	20.6
<u>Size</u>		
Under \$50,000	8.1	14.6
\$50,000 to \$99,999	7.9	16.5
\$100,000 to \$249,999	8.5	18.4
\$250,000 to \$499,999	6.9	18.4
\$500,000 to \$999,999	8.4	21.8
\$1,000,000 and over	8.5	22.4
<u>Classification-Size</u>		
<u>Art</u>		
Under \$50,000	5.8	11.7
\$50,000 to \$99,999	5.3	17.2
\$100,000 to \$499,999	6.0	18.5
\$500,000 and over	9.2	22.9
<u>History</u>		
Under \$50,000	6.9	12.4
\$50,000 to \$99,999	6.3	13.4
\$100,000 to \$499,999	6.9	16.4
\$500,000 and over	10.7	21.9
<u>Science</u>		
Under \$100,000	10.1	16.7
\$100,000 to \$499,999	10.7	20.1
\$500,000 and over	7.5	22.6

Directors have held their jobs an average of just over eight years and have had an average of almost 17 years of experience in the field. Art museum directors have had the shortest tenure in their job (6.3 years), although the length of their museum or related experience is about average (16.6 years). History museum directors have had slightly longer tenure in their jobs (6.9 years) but have had the least experience in the field (13.6 years). Of the three major classifications, science museum directors have both the longest tenure (9.8 years) and the most experience (19.3 years). Of all classifications, art/history museum directors have the longest job tenure (11.2 years) and directors of "other" museums have the most experience (20.6 years).

Overall there appears to be little consistent variation in length of time on the job by museum size, although average experience increases with size.

However, when museum size within classification is examined, some interesting variations appear. For all classifications, average experience increases with size; for all classifications, tenure of director remains relatively constant up to the \$500,000 level and then, for the largest art and history museums, increases significantly and for the largest science museums, decreases. Although science museum directors generally have longer tenure than art or history museum directors, in the largest science museums the directors have shorter tenure than art or history museum directors.

(2) Age

More than one in four directors (27%) are under 40, with an overall average age of 48.8 years. The youngest directors, on average, are in art museums (44.7 years and 36% under 40) and the oldest are in art/history museums (50.9 years):

Table 118
AGE: DIRECTOR
(Base: Total museum directors)

	Classification:										Size:				Governing Authority:		
	Art/					History					to		to		Priv- ate Non- Prof- it %	Government %	Educational Institutions %
	Art %	Sci %	His- %	to- %	her %	Under %	\$50,000 %	\$100,000 %	\$250,000 %	\$500,000 %	to %	\$1,000,000 %	to %	\$999,999 %			
Total %	8	9	8	7	8	10	12	10	5	2	-	-	9	18	10	9	-
Under 30	19	27	18	24	15	12	13	30	28	15	17	9	20	18	9	20	21
30-39	23	28	19	21	23	26	17	19	25	40	37	38	26	19	30	26	31
40-49	28	23	27	34	26	31	29	23	25	31	30	36	21	30	30	21	32
50-59	16	11	19	14	17	12	18	15	14	9	15	17	16	17	17	16	12
60-69	6	2	9	-	11	9	11	3	3	3	1	-	8	6	6	8	4
70 and over	48.8	44.7	50.4	47.1	50.9	49.8	50.7	45.4	47.0	48.1	49.1	50.7	48.8	48.6	48.8	48.6	49.0
Average age																	

	Classification-Size:										History:				Science:			
	Art:					History:					to		to		to		to	
	Under %	\$50,000 %	\$100,000 %	\$500,000 %	and over %	Under %	\$50,000 %	\$100,000 %	\$500,000 %	and over %	Under %	\$100,000 %	\$500,000 %	and over %	Under %	\$100,000 %	\$500,000 %	and over %
Under 30	22	6	2	-	-	10	6	4	-	-	9	8	-	-	9	8	-	-
30-39	21	41	29	17	17	14	34	20	-	-	22	29	15	15	22	29	15	15
40-49	26	19	35	38	38	16	18	28	42	42	22	12	38	38	22	12	38	38
50-59	24	21	22	26	26	28	19	21	40	40	32	35	34	34	32	35	34	34
60-69	6	10	11	19	19	21	17	18	18	18	15	16	13	13	15	16	13	13
70 and over	1	3	1	-	-	11	6	9	-	-	-	-	-	-	-	-	-	-
Average age	42.5	44.0	45.2	49.5	49.5	51.3	46.7	50.4	51.7	51.7	46.5	46.8	49.0	49.0	46.5	46.8	49.0	49.0

There is little difference in average age by either budget size or governing authority, although the proportion of directors under 40 is smaller in the larger museums and among educational institution museums.

The average age of the director increases with museum size in art museums and, to a lesser degree, in science museums. The pattern by size within history museums is fairly even, with the exception that the directors of history museums with budgets of \$50,000 to \$99,999 are younger than directors of smaller or larger history museums.

(3) Ethnic Group

With the exception of federal museums and private educational institution museums, where the non-white proportion reaches 9% and 7% respectively, the museums of this country are headed almost exclusively by whites:

Table 119
 ETHNIC GROUP: DIRECTOR
 (Base: Total museum directors)

	Total	Classification:						Governing Authority:						
		Art	His- tory	Sci- ence	Art/ His- tory	Ot- her	Priv- ate Non- Prof- it	Government:				Educational Institutions:		
								To- tal	Fed- eral	State	Muni- cipal Coun- ty	Lo- tal	Pub- lic	Pri- vate
	%	%	%	%	%	%	%	%	%	%	%	%	%	%
White	99	97	99	99	98	99	100	98	91	100	98	97	100	93
Black	1	2	1	-	-	*	*	2	9	-	-	2	-	4
Other	*	1	*	1	2	1	*	*	-	-	2	1	-	3

* Less than 0.5%

(4) Sex

Almost three in four (72%) of the directors are male, with the highest proportion in science museums (91%), followed by art museums (78%):

Table 120

SEX: DIRECTOR

(Base: Total museum directors)

	Classification:										Size:										Governing Authority:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																					
	Art					Sci- His- Ot-					Under \$50,000					\$50,000 to \$99,999					\$100,000 to \$250,000					\$250,000 to \$500,000					\$500,000 to \$1,000,000 and over					Priv-ate Non-Prof-its	Government:			Educational Institutions:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																		
	Art		Sci-		His-		Ot-		her		Art		Sci-		His-		Ot-		her		Art		Sci-		His-		Ot-		her		Muni-cipal Coun-ty			To- Fed-eral State			To- Pub-lic			Pri- vate																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																		
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In the smallest museums there are relatively even numbers of male and female directors, but as one moves up the size scale the proportion of women in the top position drops sharply from 46% in museums with budgets under \$50,000 to 2% in museums with budgets of \$250,000 - \$499,999 and \$1,000,000 and over.

(5) Education

Almost half of the directors (49%) have an advanced degree beyond a bachelor's, with the proportions highest in art museums (66%) and science museums (64%) and lowest in history museums (38%) and art/history museums (40%):

Table 121
HIGHEST GRADE OF SCHOOL COMPLETED: DIRECTOR
(Base: Total museum directors)

	Total	Classification:					Size:					
		Art	His- tory	Sci- ence	Art/ His- tory	Ot- her	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and over
	%	%	%	%	%	%	%	%	%	%	%	%
Less than bachelor's degree	23	12	30	13	32	24	33	20	14	14	9	5
Bachelor's degree	28	22	32	23	28	30	31	26	28	24	23	23
Master's degree	33	50	29	36	28	27	26	41	37	44	42	30
Doctorate	16	16	9	28	12	19	10	13	21	18	26	42

Again, museum size is a factor. The proportion of directors with advanced degrees increases from 36% in the smallest museums to 72% in the largest, and, conversely, the proportion which did not complete four years of college declines from 33% in the smallest museums to 5% in the largest.

As indicated earlier, three out of four (75%) directors said they have had formal education that directly relates to their job:

Table 122
 FORMAL EDUCATION THAT DIRECTLY RELATES TO JOB: DIRECTOR*
 (Base: Total museum directors)

	Has Had Job-Related <u>Formal Education</u> %	Has Not Had Job-Related <u>Formal Education</u> %
<u>Total</u>	<u>75</u>	<u>25</u>
<u>Type</u>		
Art	87	13
History	63	37
Science	86	14
Art/history	69	31
Other	84	16
<u>Size</u>		
Under \$50,000	66	34
\$50,000 to \$99,999	85	15
\$100,000 to \$249,999	81	19
\$250,000 to \$499,999	81	19
\$500,000 to \$999,999	88	12
\$1,000,000 and over	85	15
<u>Governing Authority</u>		
<u>Private non-profit</u>	<u>74</u>	<u>26</u>
<u>Government</u>	<u>74</u>	<u>26</u>
Federal	88	12
State	74	26
Municipal-county	68	32
<u>Educational Institutions</u>	<u>92</u>	<u>8</u>
Public	92	8
Private	91	9

* Percentages should be read horizontally.

Formal job-related education reaches its highest level among directors of educational institution museums (92%), closely followed by directors of federal museums (88%) and museums with budgets of \$500,000-\$999,999 (88%). The proportion of directors with job-related formal education is a minimum of 81% in all budget sizes except the under \$50,000 group where the proportion drops to 66%. The lowest level of job-related education is among directors of history museums (63%).

As with all senior personnel, the formal job-related education is, for the most part, in substantive areas rather than administrative and financial areas:

Table 123
 TYPE OF FORMAL EDUCATION THAT DIRECTLY RELATES TO JOB: DIRECTOR*
 (Base: The 75% of directors with formal education that directly relates to job)

	Classification:						Size:					
	His- Sci- Art/			tory His- Ot-			Under		\$50,000 to		\$250,000 to	
	%	%	%	%	%	%	%	%	%	%	%	%
Total	%						\$50,000	\$50,000	\$100,000	\$250,000	\$500,000	\$1,000,000
Sciences	25	2	9	74	9	35	20	21	31	29	35	38
Museum administration	19	10	30	6	22	23	21	18	20	21	14	5
Studio arts	18	46	12	4	11	14	19	16	19	22	12	11
History	17	6	31	1	34	13	19	23	14	5	12	11
Art history	13	37	8	-	12	6	13	9	12	10	22	25
Other liberal arts	9	7	9	6	19	11	11	7	6	16	6	6
Finance, business, accounting	8	6	10	10	11	6	9	11	5	5	8	15
Museum on-the-job training	8	10	7	1	2	15	8	10	9	5	6	-
Education (teacher training)	6	8	4	8	5	7	4	12	7	2	8	11
Library work	**	-	-	-	1	-	-	-	-	-	2	-
Other	6	4	7	6	8	6	6	5	8	4	5	3

* Percentages add to more than 100 because multiple responses were possible.

** Less than 0.5%

Among those directors who have had formal job-related education, the largest proportion with education in museum administration is in history museums (30%), while the smallest proportions are in art museums (10%) and science museums (6%). The largest museums have the smallest proportion of directors with education in museum administration (5%) although this proportion is somewhat offset by a higher proportion of directors in large museums who have had formal education in finance, business or accounting (15%).

Observation:

The reader is referred to the observation on page 211. What was said there about the formal education of all senior personnel applies with equal weight to the directors.

(6) Job Status

Eighty-six percent of the directors are full-time paid employees of the museum:

Table 124
 JOB STATUS: DIRECTOR
 (Base: Total museum directors)

	Classification:						Size:													
	Art		Sci-ence		His-tory		Art/		Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$499,999		\$500,000 to \$999,999		\$1,000,000 and over	
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Total	86	93	81	94	83	90			76	91	100	97	100	99						
Full-time paid employee	6	6	7	3	6	3			9	6	*	1	-	-						
Part-time paid employee	5	1	6	3	9	4			9	2	-	2	-	-						
Full-time volunteer	3	-	6	-	2	3			6	1	-	-	-	1						
Part-time volunteer																				

* Less than 0.5%

The proportion of full-time paid directors drops below 90% only in history (81%) and art/history (83%) museums. Part-time paid and volunteer directors are found almost totally in the smallest museums.

(7) Union Membership

Very few directors are members of unions. Only in state museums does the proportion of directors who belong to unions rise above one in ten (13%).

Table 125

UNION MEMBERSHIP: DIRECTOR
(Base: Total museum directors)

		Governing Authority:									
		Classification:				Government:			Educational Institutions:		
		His- Sci- His- Ot-		Art/		To- Fed- tal eral State	Muni- cipal Coun- ty	To- Pub- Pri- tal lic vate	Priv- ate Non- Prof- it	To- Fed- tal eral State	Muni- cipal Coun- ty
		Art	Sci	His	Ot						
		%	%	%	%	%	%	%	%	%	%
Total	%	97	96	93	97	90	97	90	3	10	3
Member of union	5	3	4	7	3	10	3	3	3	3	3
Not member of union	95	97	96	93	97	90	97	90	97	90	97

(8) Salaries

A table earlier in this section (page 221) presents the distribution of annual salaries of senior personnel for fiscal 1971-1972. Nine percent of the directors earned \$25,000 or more while 11% earned less than \$5,000:

Table 126
ANNUAL SALARY: DIRECTOR
(Base: Full-time or part-time paid directors)

	Classification:										Size:										Governing Authority:						
	His- tory					Art- Sci- His- tory					Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$499,999		\$500,000 to \$999,999		\$1,000,000 and over		Priv- ate Non-Prof- it %	Government %	Educational Institutions %		
	Art		Sci- tory		His- tory		Art- tory		Sci- tory		His- tory		Art- tory		Sci- tory		His- tory		Art- tory		Sci- tory						
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%				%	%
Total %	4	2	8	1	4	3					10	1	1	-	-	-	-	-	-	-	-	4	5	2			
Under \$2,500																											
\$2,500-\$4,999	7	6	8	1	9	9					16	1	-	-	-	-	-	-	-	-	-	8	6	5			
\$5,000-\$7,499	10	7	16	-	12	7					19	7	2	-	-	-	-	-	-	-	-	12	7	8			
\$7,500-\$9,999	13	10	15	7	19	18					22	14	6	1	-	-	-	-	-	-	-	14	14	6			
\$10,000-\$14,999	28	25	26	34	26	26					21	53	33	20	4	1	-	-	-	-	-	29	31	21			
\$15,000-\$19,999	21	21	18	29	19	21					10	19	37	42	25	9	-	-	-	-	-	16	27	26			
\$20,000-\$24,999	8	14	5	11	4	8					2	4	15	21	23	13	-	-	-	-	-	8	5	17			
\$25,000-\$34,999	7	9	3	14	4	7					*	1	6	14	45	38	-	-	-	-	-	7	3	15			
\$35,000-\$39,999	1	3	*	1	1	1					-	-	-	2	2	18	-	-	-	-	-	1	1	-			
\$40,000 and over	1	3	1	2	2	*					-	-	-	-	1	21	-	-	-	-	-	1	1	-			

Less than 0.5%

Less than 0.5%

Art and science museums have higher than average proportions of directors earning \$25,000 or over; this is accounted for by their being generally larger than other museum types. In the largest museums (budgets of \$1,000,000 or more) more than three in four directors (77%) are earning \$25,000 or more, and almost four in ten (39%) are earning \$35,000 or more.

The overall average annual salary is \$14,100, ranging from \$11,600 in history museums to \$17,900 in science museums and from \$9,000 in museums with budgets under \$50,000 to \$33,200 in museums with budgets of \$1,000,000 or more:

Table 127
AVERAGE ANNUAL SALARY: DIRECTOR
(Base: Full-time or part-time paid directors)

	<u>Mean Annual Salary</u>
<u>Total</u>	<u>\$14,100</u>
<u>Classification</u>	
Art	16,600
History	11,600
Science	17,900
Art/History	12,500
Other	13,500
<u>Size</u>	
Under \$50,000	9,000
\$50,000 to \$99,999	12,800
\$100,000 to \$249,999	16,300
\$250,000 to \$499,999	19,400
\$500,000 to \$999,999	24,500
\$1,000,000 and over	33,200
<u>Governing Authority</u>	
<u>Private non-profit</u>	<u>13,800</u>
<u>Government</u>	<u>13,800</u>
Federal	17,400
State	13,000
Municipal-county	13,000
<u>Educational Institutions</u>	<u>16,500</u>
Public	17,700
Private	15,200
<u>Classification-Size</u>	
<u>Art</u>	
Under \$50,000	9,300
\$50,000 to \$99,999	14,500
\$100,000 to \$499,999	18,400
\$500,000 and over	31,700
<u>History</u>	
Under \$50,000	8,700
\$50,000 to \$99,999	12,300
\$100,000 to \$499,999	16,800
\$500,000 and over	25,700
<u>Science</u>	
Under \$100,000	12,900
\$100,000 to \$499,999	17,700
\$500,000 and over	27,600

By governing authority the highest average salary levels are in public educational institution museums (\$17,700) and federal museums (\$17,400).

The difference in salary levels of men and women directors is in part related to the fact that in most cases directors of the larger museums are men. In the next table the salary levels for men and women directors are shown by budget size of the museums*. For each budget break, men directors have higher salaries than women directors:

Table 128
AVERAGE ANNUAL SALARY OF DIRECTOR BY SEX
(Base: Total museum directors)

	<u>Men</u>	<u>Women</u>
<u>Total</u>	<u>16,000</u>	\$ <u>8,800</u>
Under \$50,000	10,300	7,600
\$50,000 - \$99,999	13,400	11,000
\$100,000 - \$249,999	16,600	13,200

(9) Major Functions of the Director

Directors were asked a series of questions to help identify what they saw as their functions and responsibilities. First each director was asked to describe the major functions of his job:

* Because there were so few women directors of large museums, the comparison can only be shown for budget categories of up to \$249,999.

Table 129
MAJOR FUNCTIONS OF DIRECTOR*
(Base: Total museum directors)

	Classification:										Size:					Governing Authority:		
	His- Sci- Art/					Ot-					to					Priv-		
	Art	Sci	His	Art	His	Sci	Art	His	Art	His	Sci	Art	His	Art	His	ate	Non-	Educational
Total %	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Administration, office work	50	45	58	46	52	43	48	46	56	57	55	54	54	50	55	50	39	
Complete responsibility for everything	44	38	42	43	51	49	43	40	47	48	44	43	43	42	47	42	42	
Responsible for maintaining relations with community, city	40	38	36	44	40	46	40	46	35	44	37	31	31	40	45	40	27	
Supervise staff (hire, direct them)	34	30	33	33	41	39	29	43	36	35	39	43	43	36	33	36	29	
Construction, display of exhibits	30	45	22	20	26	41	34	34	26	18	22	15	15	30	26	30	44	
Supervise educational work	25	33	17	37	23	25	24	34	25	18	24	20	20	24	23	24	39	
Maintenance and care of collection	24	17	29	19	23	23	28	27	17	14	18	13	13	23	27	23	16	
Responsible for financial plan and staying within it	23	21	22	24	20	26	17	28	26	26	35	24	24	24	20	24	26	
Acquisition of collection	22	36	15	16	16	29	23	23	19	22	23	16	16	21	16	21	44	
Liaison with trustees/donors	22	27	16	21	28	25	17	23	19	31	41	32	32	28	11	28	22	
Organize service activities - classes, tours, lectures	21	22	23	12	24	21	26	21	19	9	10	7	7	22	18	22	23	
Serve in curatorial capacity	17	18	19	13	15	15	19	17	13	13	12	13	13	15	19	15	19	
Maintenance of building, grounds	16	7	22	11	22	13	19	18	9	11	10	11	11	15	20	15	4	
Research on collection	15	12	18	12	18	13	18	12	15	12	10	7	7	11	19	11	21	
Raise funds - maintain relations with donors	13	19	10	12	18	11	10	12	12	21	29	21	21	17	4	17	21	
Receive gifts/materials and catalogue them	8	7	11	2	7	7	13	5	2	1	1	-	-	5	13	5	6	
Concern for future development of museum	8	7	7	14	4	10	6	7	10	15	13	11	11	7	11	7	7	
Provide artistic and creative leadership	6	12	2	6	2	11	4	8	7	6	9	17	17	8	3	8	7	
Other	6	4	6	6	8	3	5	4	8	7	6	8	8	6	5	6	7	

* Percentages add to more than 100 because multiple responses were possible.

At the top of the list is administrative and office work (50%), generally important in all museums but highest in history museums (58%), somewhat more important in the larger museums and least important in educational institution museums (39%). Next on the list is "complete responsibility for everything" mentioned by 44%. "Responsible for maintaining relations with the community or city" ranked third (40%), a function which is seen as somewhat less important in the largest museums (31%) and educational institution museums (27%). Fourth on the list is another administrative function - "supervising staff" (34%).

The first function which clearly focuses on the subject areas of a museum - "construction and display of exhibits" - was ranked fifth (30%). It is, however, considered as important as administration and office work in art museums (45%); and in educational institution museums it is considered as important as "acquisition of collection" (44%). (The last function is also considered important in art museums - 36% compared with the overall level of 22%.) "Construction and display of exhibits" becomes a less important function for the director as museum size increases. (This is also true for "maintenance and care of collection", which is considered a major function by 24% of the directors but ranges from 28% in the smallest museums to 13% in the largest.)

One in four (25%) said that "supervising educational work" was one of their major functions, with the proportions highest in science and art museums (37% and 33%, respectively) and educational institution museums (39%).

"Liaison with trustees and donors" is considered a major function by 22% of the directors, and "raising funds, maintaining relations with donors" is considered a major function by 13%. Both of these functions are considered more important by directors of art and art/history museums than of any museum classification. The importance of these functions increases with museum size, reaching the peak in museums with budgets between \$500,000 and \$999,999.

Directors were next asked to choose from a list of eight activities the one they felt should be their "most important responsibility" and the one they felt should be their second most important responsibility. The top half of the next table shows for each of the eight activities the percentage of directors selecting that activity as the most important. The bottom half of the table shows for each of the activities the proportion choosing that activity as either the first or second most important:

Table 130

ACTIVITY THAT SHOULD BE ONE MOST IMPORTANT RESPONSIBILITY OF DIRECTOR/
FIRST OR SECOND MOST IMPORTANT RESPONSIBILITY OF DIRECTOR
(Base: Total museums)

	Total	Classification:					Governing Authority				
		Art	His- tory	Sci- ence	His- tory	Ot- her	Private Non-Profit	Govern- ment	Educational Institutions:		
									Lo- tal	Pub- lic	Pri- vate
	%	%	%	%	%	%	%	%	%	%	%
<u>One Most Important</u>											
Administrative and staff responsibilities	62	47	63	75	63	64	61	68	51	68	30
Policy and planning for collections and exhibitions	20	41	14	11	20	17	19	16	35	21	52
Work on collections and exhibitions	6	5	10	3	2	1	6	5	8	8	9
Dealing with trustees, advisory committee	5	4	6	4	4	8	6	5	2	3	1
Work in own museum-related specialty	4	-	5	4	6	5	3	4	3	-	7
Fund raising	2	1	2	3	4	4	4	1	-	-	-
Personal participation in community activities	*	-	*	-	-	-	-	*	-	-	-
Participation in outside professional organizations	-	-	-	-	-	-	-	-	-	-	-
Not sure	1	2	-	*	1	1	1	1	1	-	1
<u>First or Second Most Important</u>											
Administrative and staff responsibilities	78										
Policy and planning for collections and exhibitions	57										
Dealing with trustees, advisory committee	21										
Work on collections and exhibitions	17										
Work in own museum-related specialty	10										
Fund raising	8										
Personal participation in community activities	4										
Participation in outside professional organizations	1										
Not sure	4										

* Less than 0.5%

"Administrative and staff responsibilities" dominates the list of the activities that should be the most important responsibility, chosen by 62% of the directors. It is followed by "policy and planning for collections and exhibitions" (20%). Only in the small number of private educational institution museums do directors feel that this second ranked activity should be more important, while in art museums it approaches the importance of the first ranked activity.

When the activities that should be first and second most important are combined (bottom half of table), the major priorities of the directors generally remain the same.

Observation:

Clearly, directors see their functions ranging over a wide area, covering, with varying degrees of importance, all phases of a museum's activities.

What is particularly interesting, though, is that administration emerges at the top of the list of functions (this was seen quite sharply in the preceding table) and substantive involvement with the collection toward the middle of the list. At the same time the formal job-related education of the directors is concentrated much more heavily in substantive than in administrative areas. Whether or not this divergence between education and function adversely affects the director's ability to perform his job cannot be assessed. The divergence, however, certainly does exist.

Whatever their training and interests, it is clear that directors in almost all museums believe that their most important responsibility should be in the area of administration and staff.

In contrast to what they believe their most important responsibilities should be, directors were next asked how much time they actually spent on each of the eight activities:

Table 131
TIME SPENT BY DIRECTOR ON VARIOUS ACTIVITIES
(Base: Total museums)

	Governing Authority:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																								
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	His- tory				Sci- ence				Art/ Ot- her				Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$499,999		\$500,000 to \$999,999		\$1,000,000 and over		Priv- ate Non-Prof- it	Muni- cipal Coun- ty	To- tal	Fed- eral	State	Muni- cipal Coun- ty	To- tal	Pub- lic	Pri- vate																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																								
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(continued)

Overall most directors appear to be spending their time in those areas which they consider of highest priority. "Administrative and staff responsibilities" leads, followed by "policy and planning for collections and exhibitions".

Observation:

Some of the lesser activities, as reported by the directors, neatly point up how the size of the museum influences the time spent. Almost half (46%) of the directors of museums with budgets under \$50,000 spend no time on fund raising compared with only 16% of directors in museums with budgets of \$1,000,000 or more.

In a similar vein 17% of directors in the smallest museums spend a great deal of time dealing with trustees compared with 35% in the largest museums, and 26% of directors of the smallest museums spend no time participating in outside professional organizations compared with only 4% of directors of the largest museums.

Conversely 49% of the directors of the smallest museums spend a great deal of time working on the museum's collection compared with only 16% of the directors of the largest museums.

Inevitably, as the museum becomes larger the director must spend more of his time in administrative activities and less of his time directly involved with the museum's collection.

The Need for Additional Staff

This chapter has up to this point examined the size and characteristics of museum personnel without raising the issue of staff adequacy. In this section we turn to the question of whether additional staff is needed, and, if it is, in what categories. After this discussion we present the directors' estimate of the adequacy of staff training and of staff salaries, the job categories they believe it would be difficult to fill because of a lack of trained personnel, and the extent of their museums' training programs for in-house staff and for other museum professionals.

Each director was first asked if his museum had enough staff in each of the five major job categories. The next table shows the percentage of museums which felt there was not enough staff in each of the categories. For four of the five categories, a majority of directors would like more staff:

Table 132
NOT ENOUGH STAFF IN DIFFERENT JOB CATEGORIES*
(Base: Total museums)

	Classification				Size						Governing Authority				Educational Institutions					
	Total	Art history	Sci- ence	Art/ His- tory	Ot- her	to					Private		Muni- cipal		To- Pub- Pri- tal lic vate					
						Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and Over	Non-Profit	To- tal	Fed- eral		State	County			
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%				
Not enough staff																				
Curatorial/display/ exhibit	61	66	55	66	48	69	51	64	72	71	70	69	62	55	46	66	52	72	85	56
Education	57	55	52	67	47	68	48	62	68	62	67	67	58	58	64	55	58	51	51	50
Operations & support	53	65	40	63	52	60	42	58	67	62	63	60	56	45	50	47	42	62	68	55
Administration	52	66	45	54	38	59	43	61	62	57	59	60	59	41	57	36	39	56	50	63
Research	47	52	41	48	31	62	40	42	57	54	65	59	47	46	26	55	47	52	63	36

	Classification-Size									
	Art					History				
	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 to \$999,999	Over \$1,000,000	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 to \$999,999	Over \$1,000,000
Not enough Staff	%	%	%	%	%	%	%	%	%	%
Curatorial/display/exhibit	61	65	73	65	65	49	60	70	65	70
Education	47	51	62	62	62	41	72	65	76	71
Operations & Support	62	70	71	55	55	29	55	57	71	63
Administration	58	64	75	67	67	31	57	53	76	62
Research	40	54	56	65	65	37	39	54	71	65

* Percentages add to more than 100 because multiple responses were possible.

The need for additional staff is strongest in the curatorial/display/exhibit area. Just over six in ten directors (61%) mentioned this area, followed by education (57%), operations and support (53%), administration (52%) and research (47%).

Observation:

Research, as noted in Chapter III, is considered a primary or major activity in only 33% of the museums. Relative to this current level of research, interest in additional research personnel appears high, suggesting that museums are interested in creating or expanding their research departments.

Art museums see their needs as almost equal in curatorial/display/exhibit (66%), administration (66%) and operations and support (65%). Of the three major classifications, history museums express the lowest level of need in each area; but in terms of its own priorities, its needs are greatest in the curatorial/display/exhibit area (55%) and education area (52%). Science museums see their needs primarily in education (67%), curatorial/display/exhibit (66%) and operations and support (63%).

The patterns of need by size of operating budget are not very sharp except that the smaller museums (under \$100,000) generally have less need for additional personnel in each area. When size within classification is examined the patterns appear more complex. For art museums the need for additional personnel in research increases steadily with size but for curatorial/display/exhibit, operations and support, and administration, the need increases up to the \$100,000 - \$499,999 category and then drops off for the largest museums. This same pattern holds for the curatorial/display/exhibit area in history museums and the education and operations and support areas in science museums.

By governing authority, the need for additional personnel in museums run by private non-profit organizations looks very much like the total of all museums, except that there is a somewhat higher than average need in the administrative area. In government museums, the level of need is below average except in education. Additional education personnel are most needed in federal and municipal-county museums. Curatorial/display/exhibit personnel are most needed in state museums. The need for additional administrative personnel among all categories is at its lowest level in state and municipal-county museums.

The needs of public and private educational institution museums appear quite different. In public educational institution museums the need is greatest for additional curatorial/display/exhibit personnel followed by operations and support personnel and research personnel. Private

educational institution museums, on the other hand, have the greatest need for additional administrative personnel, greater than that of any other governing authority. Aside from administration and education, private educational institution museums have significantly less need for additional personnel than do public educational institution museums, particularly in curatorial/display/exhibit and research. However, in every category at least half of all private and public educational institution museums expressed the need for additional personnel.

Observation:

Despite the multitude of variations in needs which exist between museum types, the basic fact to be remembered is that, overall, approximately 50% or more of the country's museums feel they need additional staff in each of the five job areas.

Those directors who said they needed additional staff in each category were next asked in what specific job areas the staff were needed. The next four tables present the responses for the different categories. (Research is excluded because the responses were not sufficiently specific to permit useful divisions into specific jobs.)

In the curatorial/display/exhibit category, it is the exhibition and display area where the need is greatest (61%), particularly in history museums (70%), museums with budgets between \$250,000 and \$499,999 (80%) and state museums (78%):

Curatorial staff is the second greatest need in this area, mentioned by 42% overall, but by 54% in science museums, 58% in the "other" classification and 62% in public educational institution museums. The need for additional curatorial staff increases with museum size up to the \$500,000 - \$999,999 level (73%) and then drops off among the largest museums. The least expressed need for additional curatorial staff is in history museums (21%) and government museums (32%), particularly federal museums (21%).

Cataloguers and conservation/preservation staff were each mentioned by approximately one in three of the 61% of directors who felt more curatorial/display/exhibit staff was needed. The need for staff in each of these areas was lower in science museums than in any other museum classification. By governing authority, federal museums express the highest level of need, particularly for conservation/preservation staff.

In the education category the need is primarily for instructors and teachers:

Table 134

JOB AREAS IN WHICH MORE STAFF ARE NEEDED -- EDUCATION*
(Base: The 57% of museums which need more educational personnel)

	Classification:										Size:										Governing Authority:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																								
	His- tory					Sci- ence					Art/ His- tory					to \$50,000					to \$100,000					to \$250,000					to \$500,000					to \$1,000,000 and over					Private Non-profit %	To- tal %	Fed- eral %	State %	Muni- cipal %	Educational Institutions:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																															
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* Percentages add to more than 100 because multiple responses were possible.

Observation:

The one rather unexpected job description in this area was the "head of department to coordinate school programs", mentioned by 23% of those who need additional education staff and a higher 39% in art museums. As Chapter III on programs indicates, coordination between museums and local school systems is often minimal or non-existent. The above results suggest that, in some museums at least, relations with the schools would be improved if additional personnel were available.

In the operations and support category the primary needs for additional personnel are for security guards and custodians:

Table 135

JOB AREAS IN WHICH MORE STAFF ARE NEEDED - OPERATIONS & SUPPORT*
(Base: The 53% of museums which need more operations & support personnel)

	Classification:										Size:					Governing Authority:				
	His- Sci- Art/					Ot-	Under \$50,000	to \$50,000 to \$1,000,000				Private Non-Profit	Federal		Municipal	Educational Institutions:				
	Art	Sci	His	Art/	to \$50,000			to \$99,999	to \$100,000	to \$250,000	to \$500,000		Total	Pub- Pri-		Total	Io- Pub- Pri-	Total	Lic. Value	
Total	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Security guards	45	51	41	40	41	48	29	42	52	63	62	65	44	48	35	71	34	41	30	58
Custodians	40	42	40	35	34	47	38	39	47	32	46	46	46	35	21	33	43	26	21	33
Building maintenance personnel	18	15	24	23	10	14	15	17	17	31	20	24	17	23	48	19	16	14	16	12
Preparators	14	24	8	10	6	20	13	12	14	18	34	9	11	16	8	18	17	27	23	33
Gardener, grounds attendant	12	4	6	24	16	14	7	17	12	15	12	11	12	13	15	3	19	7	9	5
Installers, exhibit technician	12	38	5	2	2	4	12	10	13	10	12	17	14	7	2	7	9	13	15	9
Sales personnel	11	12	7	7	22	14	12	9	10	20	8	-	13	10	8	19	4	4	3	5
Skilled carpenters, electricians, etc.	9	7	7	12	10	10	1	11	10	10	22	26	8	11	19	5	11	8	5	14
General laborers	6	**	9	12	1	5	4	3	8	8	8	11	4	10	6	6	14	6	9	2
Animal attendants	5	-	-	24	-	3	-	10	6	6	10	7	5	7	8	-	13	-	-	-
Packers	5	17	-	1	3	1	5	5	3	5	8	4	6	2	-	1	3	5	-	12
Guides/hostesses	4	3	5	2	12	2	8	3	2	1	-	-	4	4	6	7	-	4	-	9
Other	2	4	**	3	-	1	1	3	2	2	4	-	2	2	-	-	4	3	5	-
Almost all categories	5	3	4	8	8	7	8	1	7	4	-	9	6	3	-	2	5	9	15	-

* Percentages add to more than 100 because multiple responses were possible.

** Less than 0.5%

* Percentages add to more than 100 because multiple responses were possible.

** Less than 0.5%

In the administrative category, there is need for additional staff in a number of areas. Five different jobs were mentioned by more than 20% of the directors who felt more administrative staff was needed:

Table 136

JOB AREAS IN WHICH MORE STAFF ARE NEEDED -- ADMINISTRATION *
(Base: The 52% of museums which need more administrative personnel)

	Governing Authority:																										
	Government:											Educational Institutions:															
	Non-central											To- Fed- tal eral State															
	To- Fed- tal eral State											To- Pub- Pri- tal lic. vate															
Total	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
</																											

* Percentages add to more than 100 because multiple responses were possible.

Public relations staff (36%) and publications chief (29%) are in the top two positions, with the public relations staff need strongest in state and municipal-county museums.

Twenty-two percent of museums need a financial officer or business manager, with the proportion reaching 40% in museums with budgets between \$250,000 and \$499,999, 39% in state museums and 36% in museums with budgets of \$1,000,000 and over.

Adequacy of Training and of Salaries

Aside from focusing on the need for additional staff, we were also interested in finding out if the directors felt the academic and/or other training of their full-time staff other than senior personnel was adequate, and if the salaries paid this staff were adequate or "too low to attract the kind of people your museum needs". As the next table indicates, for each of the five major job categories, the directors feel training is more adequate than are salaries:

Table 137

ACADEMIC AND/OR OTHER TRAINING CONSIDERED ADEQUATE IN FUNCTIONAL CATEGORIES; SALARIES CONSIDERED ADEQUATE *
(Base: Museums with full-time employees other than senior personnel primarily assigned to category)

	Classification					Size					Governing Authority					Educational Institutions									
	History		Art/History		Other	Under \$50,000		\$50,000 to \$100,000		\$100,000 to \$250,000		\$250,000 to \$500,000		\$500,000 to \$1,000,000 and Over		Private Non-Profit		Federal State		Municipal County		Total			
	Art	History	Art	History		%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	
Total	43	27	44	20	32	12	24	49	72	80	32	35	51	39	26	29	29	28	28	29	29	28	28	29	28
Administration																									
Have full-time Training adequate	86	86	82	96	93	88	87	87	88	90	88	84	75	93	82	95	90	100	95	90	100	95	90	100	95
Salaries adequate	42	39	47	64	37	31	44	44	38	55	35	52	67	49	43	44	26	59	44	26	59	44	26	59	44
Curatorial/display/exhibit																									
Have full-time Training adequate	27	21	40	24	29	9	9	40	64	76	24	29	24	42	22	32	39	23	32	39	23	32	39	23	
Salaries adequate	44	37	47	59	41	27	52	36	52	40	36	56	65	61	41	44	55	19	44	55	19	44	55	19	44
Education																									
Have full-time Training adequate	30	16	31	13	28	7	10	31	58	69	23	23	34	33	10	26	31	20	26	31	20	26	31	20	
Salaries adequate	50	34	47	47	58	66	42	38	53	48	39	67	97	56	52	49	46	54	49	46	54	49	46	54	49
Research																									
Have full-time Training adequate	12	10	17	12	17	3	4	15	30	37	12	11	13	18	5	13	11	15	13	11	15	13	11	15	
Salaries adequate	58	32	62	67	69	Base too small	Base too small	41	72	48	47	71	87	71	Base too small	83	100	63	83	100	63	83	100	63	
Operations & Support																									
Have full-time Training adequate	46	52	62	38	46	18	45	72	85	94	42	51	59	54	45	52	61	40	52	61	40	52	61	40	
Salaries adequate	48	52	37	45	49	51	53	49	38	49	48	52	78	37	54	38	34	45	38	34	45	38	34	45	38

* For each job category, the number above the line represents the percentage of museums which have full-time staff primarily assigned to the job category aside from the senior personnel discussed earlier in this chapter, and this percentage is the base for the training adequacy and salary adequacy questions. In retrospect this base is too reductive and it probably would have made more sense to include senior personnel in the adequacy questions.

For every job category, a significant majority of all museums with full-time personnel primarily assigned to that category feel the training of the staff is adequate, ranging from 72% in operations and support to 87% in administration. At the same time the proportion that feels salaries are adequate ranges only from 42% for administration (which had the highest level of training adequacy and consequently the largest gap - 45 percentage points) to 58% for research.

By job category the gap between training adequacy and salary adequacy is smallest in operations and support (24 percentage points), followed by research (28 percentage points).

The gap between training adequacy and salary adequacy tends to exist across all museum classifications and sizes. By governing authority the picture changes somewhat. In federal museums the gap all but disappears and in state museums tends to be small for the curatorial/display/exhibit and education categories. As a result there is much less discrepancy between training adequacy and salary adequacy in government museums than in museums run by private non-profit organizations or in educational institution museums.

The sense that lack of training is not a major problem was also evident when each director was asked:

"Thinking of your entire museum staff now and assuming that the salaries that could be offered would be high enough, are there any job categories you feel would be difficult to fill because of a lack of trained or experienced personnel?"

Only 34% of the directors felt it would be difficult to fill certain jobs:

Table 138
 ARE THERE JOB CATEGORIES IT WOULD BE DIFFICULT TO FILL BECAUSE OF A LACK OF TRAINED OR EXPERIENCED PERSONNEL,
 ASSUMING HIGH ENOUGH SALARIES COULD BE OFFERED
 (Base: Total museums)

		Size:										Governing Authority:		
												</		

Only by size is there any significant variation in response. Approximately half of the larger museums (budgets of \$250,000 or more) feel certain jobs would be difficult to fill because of a lack of trained or experienced personnel compared with about 30% of the smaller museums (ranging from 26% for museums with budgets under \$50,000 to 40% for museums with budgets between \$100,000 and \$249,999).

Among the 34% of museums that feel certain jobs would be difficult to fill, the most frequently mentioned job categories were in the curatorial/display/exhibit area, specifically curators, exhibit/preparation specialists and conservators as well as general curatorial staff. Twelve percent mentioned the education department and 10% the director:

Table 139

WHAT JOB CATEGORIES WOULD BE DIFFICULT TO FILL
BECAUSE OF A LACK OF TRAINED OR EXPERIENCED PERSONNEL*

(Base: The 34% of museums which feel certain job categories would be difficult to fill)

	Total	Classification:				
		Art	History	Science	Art/ History	Other
	%	%	%	%	%	%
Curator	22	29	24	18	32	12
Exhibit/preparation specialist	22	15	22	26	16	29
Conservator	13	22	19	3	7	9
Education department	12	17	9	9	12	12
Curatorial staff	10	21	7	7	10	9
Director	10	18	5	9	4	15
Research staff	9	9	14	5	12	3
Scientific specialist	8	5	4	20	4	1
Hostess/guide	6	-	6	1	19	5
Custodian	4	4	6	2	4	2
Librarian	3	3	2	4	1	2
Other	35	36	36	43	28	33

* Percentages add to more than 100 because multiple responses were possible.

Confirming the directors' evaluations of the training of museum staffs as generally adequate, only 27% of the directors said they had formal programs for the in-service training of their own staff:

Table 140
 WHETHER MUSEUM HAS FORMAL PROGRAM FOR IN-SERVICE TRAINING OF OWN STAFF
 (Base: Total museums)

	Governing Authority:									
	Government:					Educational Institutions:				
	Private Non-Profit	Total	Federal	State	Municipal County	Total	Public	Private		
	%	%	%	%	%	%	%	%		
Total	Size:									
	Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$999,999		\$1,000,000 and over	
	%	%	%	%	%	%	%	%	%	%
Has in-service training	27	17	25	36	33	32	29	32	37	51
No in-service training	73	83	75	64	67	68	71	68	63	49

The proportion is somewhat higher in science museums (36%), reaches 57% in federal museums and increases with museum size, from 21% in the smallest museums to 51% in the largest.

Observation:

The point remains that half of the largest museums have no formal in-service training program for their own staff.

Even fewer museums (14%) have any formal, planned programs specifically designed for training museum personnel other than their own staff:

Table 141
 TRAINING PROGRAMS FOR MUSEUM PERSONNEL OTHER THAN OWN STAFF,
 AND NUMBER OF INDIVIDUALS COMPLETING THOSE PROGRAMS IN FISCAL 1971-1972
 (Base: Total museums)

	Classification:										Size:					Governing Authority:				
	Art					His- Sci- His- Ot-					to \$1,000,000 and over					Government:				
	Art	His-	Sci-	His-	Art	to	to	to	to	to	to	to	to	to	to	Priv-ate	Non-Profit	Fed-eral	Muni- cipal	Educational Institutions:
Total	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
14	20	8	17	12	20	7	13	15	29	30	40	12	15	11	19	14	26	23	29	
56	62	41	57	50	65	63	52	47	55	62	63	50	65	64	59	70	60	61	58	
26	25	45	6	41	18	32	33	23	29	23	6	32	16	9	23	11	28	13	42	
4	3	-	11	-	3	-	5	4	6	-	6	3	6	-	8	5	-	-	-	
7	-	6	13	9	11	5	5	10	-	5	22	5	10	-	10	14	6	13	-	
1	2	4	-	-	-	-	-	4	-	5	-	3	-	-	-	-	-	-	-	
3	5	-	4	-	3	-	5	8	-	5	-	3	-	-	-	-	6	13	-	
3	3	4	9	-	-	-	-	4	10	-	3	4	3	27	-	-	-	-	-	
86	80	92	83	88	80	93	87	85	71	70	60	88	85	89	81	86	74	77	71	

Museums with program

Fewer than 10 individuals completing

10 - 24

25 - 49

50 - 99

100 - 199

200 or more

Not sure

Museums with no program

A higher percentage of the largest museums (40%) than of the smallest museums (7%) offer programs for training museum personnel other than their own staff. Educational institution museums (26%) have such programs more often than government museums (15%) and museums run by private non-profit organizations (12%) but the 26% level is not very high considering their affiliation.

Even where such programs do exist, they appear to be relatively small. In more than half (56%), fewer than 10 individuals completed the program in fiscal 1971-1972.

Observation:

Even this modest training level may be overstated. Some of our museum consultants felt the proportions were too high and suggested that some directors may have included programs to train volunteers for museum work (which was not intended in the question).

But even if the numbers are overstated, they clearly indicate the low priority museums assign to formal training programs within their institutions. (No information was gathered on directors' opinions on the value of training programs in other museums or in other types of institutions, such as colleges and universities.) Consultants have indicated that this may also be a reflection of the realization by small museums that they are not qualified to offer training programs, since many of these have indicated the importance of training through such actions as helping their staff attend seminars given by museum associations.

Part-Time Employees*

More than eight in ten (84%) of the museums employ part-time personnel, ranging from 77% of the smallest museums to 93% of the largest. Almost half (48%) of the 18,700 part-time employees work in the operations and support area, almost exactly the same proportion as for full-time personnel:

* Part-time employees include all paid employees hired to work less than full-time or to work only during limited peak periods of activity.

Table 142
NUMBER AND DISTRIBUTION OF PART-TIME PERSONNEL
(Base: Total part-time personnel)

	Total	Classification:					Size:					
		Art	History	Science	Art/ History	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 And Over
Total number of part-time personnel (Percentage of museums with part-time employees) (84)	18,700	3,800	4,400	4,900	1,500	4,100	2,500	2,100	3,400	3,000	1,900	5,800
%		(87)	(82)	(84)	(85)	(83)	(77)	(88)	(89)	(91)	(90)	(93)
Administration	10	16	12	6	7	5	15	17	7	8	8	7
Professional	3	4	5	1	2	1	8	5	2	3	1	*
Non-professional	7	12	7	5	5	4	7	12	5	5	7	7
Curatorial/ Display/Exhibit	10	8	10	6	10	15	10	7	10	12	9	10
Professional	3	5	2	1	2	2	3	3	2	5	2	2
Non-professional	7	3	8	5	8	13	7	4	8	7	7	8
Education	27	33	24	23	41	26	24	29	28	39	32	20
Professional	12	26	3	9	17	12	9	12	16	11	16	11
Non-professional	15	7	21	14	24	14	15	17	12	28	16	9
Research	5	1	2	6	4	13	2	5	13	4	5	3
Professional	1	1	*	2	1	2	*	1	2	1	1	1
Non-professional	4	*	2	4	3	11	2	4	11	3	4	2
Operations & Support	48	42	52	59	38	41	49	42	42	37	46	60
Professional	3	7	3	1	1	2	3	7	3	8	*	*
Non-professional	45	35	49	58	37	39	46	35	39	29	46	60

(continued)

* Less than 0.5%

Table 142
NUMBER AND DISTRIBUTION OF PART-TIME PERSONNEL (continued)
(Base: Total part-time personnel)

	Total	Private Non-Profit	Governing Authority:					Educational Institutions:		
			Government:			Municipal County		Total	Public	Private
			Total	Federal	State					
Total number of part-time personnel (Percentage of museums with part-time employees)	18,700 (84) %	11,900 (84) %	4,900 (80) %	1,000 (87) %	1,900 (74) %	2,000 (81) %		1,900 (92) %	1,000 (90) %	900 (87) %
<u>Administration</u>	10	10	2	16	4	8		10	11	2
Professional	3	2	4	10	1	3		3	3	3
Non-professional	7	8	5	6	3	5		7	8	6
<u>Curatorial/Display/Exhibit</u>	10	10	10	3	17	5		14	14	15
Professional	3	3	2	*	2	2		5	4	7
Non-professional	7	7	8	3	15	3		9	10	8
<u>Education</u>	27	33	16	18	22	10		21	32	10
Professional	12	17	5	4	6	4		4	2	7
Non-professional	15	16	11	14	16	6		17	30	3
<u>Research</u>	5	3	4	1	6	2		22	15	30
Professional	1	1	1	1	1	*		2	1	4
Non-professional	4	2	3	*	5	2		20	14	26
<u>Operations & Support</u>	48	44	61	62	51	75		33	28	36
Professional	3	2	5	5	3	7		2	*	4
Non-professional	45	42	56	57	48	68		31	28	32

* Less than 0.5%

More than one in four (27%) part-time employees work in the education area, with the art/history museums having the highest proportion (41%) of part-time education employees, followed by museums with budgets between \$250,000 and \$499,999 (39%). Government museums have smaller proportions working in education and larger proportions working in operations and support than other museums.

Relatively few part-time employees work in administration (10%), curatorial/display/exhibit (10%) or research areas (5%).

Observation:

Education is the only area in which there are more part-time employees (5,100) than full-time employees (2,800). A lower proportion of part-time personnel are professionals than are full-time personnel (22% vs. 38% - see Tables 91 and 142). But there are more part-time than full-time education professionals. This may be due at least partially to the fact that the functions of some education personnel, such as guides and lecturers, are more suited to part-time work since they are performed at scheduled hours and over a limited time period.

The next table presents a comparison of the distribution of part-time and full-time paid personnel among different categories of museums:

Table 143
COMPARISON OF NUMBER OF PART-TIME AND FULL-TIME PAID PERMANENT PERSONNEL
(Base: Total paid personnel)

	Part-time <u>paid personnel</u> %	Full-time <u>paid personnel</u> %
<u>Total</u>	<u>100</u>	<u>100</u>
Art	20	26
History	24	18
Science	26	29
Art/history	8	9
Other	22	18
Under \$50,000	13	9
\$50,000 - \$99,999	11	6
\$100,000 - \$249,999	18	12
\$250,000 - \$499,999	16	14
\$500,000 - \$999,999	10	14
\$1,000,000 and over	32	45
<u>Private non-profit</u>	<u>64</u>	<u>60</u>
<u>Government</u>	<u>26</u>	<u>34</u>
Federal	5	8
State	10	11
Municipal-county	11	15
<u>Educational Institutions</u>	<u>10</u>	<u>6</u>
Public	5	3
Private	5	3

As with so many other aspects of the data, size is the most relevant variable. Despite the fact that a higher proportion of large than of small museums have part-time personnel, the smaller museums are more dependent on them than are the larger museums. Museums with budgets under \$250,000, for example, employ 27% of the full-time personnel but 42% of the part-time personnel.

Volunteers*

Overall, the 64,200 volunteers are found in 60% of the museums, with the highest proportion in art museums (74%) of any museum classification. By size, larger museums have a higher proportion of volunteers than smaller museums. The proportion increases from 57% of museums with budgets under \$50,000 to 77% of museums with budgets of \$500,000 to \$999,999 and drops to 63% of those \$1,000,000 and over. By governing authority, museums run by private non-profit organizations have a higher percentage of volunteers (72%) than government museums (41%), particularly state museums (28%), which have the lowest percentage of any category.

Observation:

Consultants have indicated that partial reasons for the lower percentages of government museums with volunteers may be the civil service ratings and regulations and/or the relatively higher salaries in government museums that may make it easier to attract paid staff.

* A volunteer was defined as an individual who contributed his or her time to perform a job that otherwise would have required hiring paid personnel.

Table 144
NUMBER AND DISTRIBUTION OF VOLUNTEERS
(Base: Total volunteers)

	Total	Classification:					Size:						
		Art	History	Science	Art/ History	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 And Over	
Total number of volunteers	64,200	23,900	17,700	9,700	3,600	9,300	15,200	10,800	14,500	7,100	8,000	8,600	
(Percentage of museums with volunteers)	(60)	(74)	(53)	(59)	(61)	(59)	(57)	(59)	(62)	(63)	(77)	(63)	
	%	%	%	%	%	%	%	%	%	%	%	%	
Administration	16	24	14	9	10	12	24	15	18	16	8	10	
Professional	1	1	1	2	2	2	4	1	1	1	*	1	
Non-professional	15	23	13	7	8	10	20	14	17	15	8	9	
Curatorial/ Display/Exhibit	7	5	6	8	7	7	9	4	4	10	2	11	
Professional	2	2	1	2	2	1	2	*	1	6	*	3	
Non-professional	5	3	5	6	5	6	7	4	3	4	2	8	
Education	38	30	46	43	36	39	33	42	23	46	54	46	
Professional	10	7	20	9	2	5	7	29	3	7	6	12	
Non-professional	28	23	26	34	34	34	26	13	20	39	48	34	
Research	2	1	3	5	1	3	4	2	1	2	2	5	
Professional	1	*	1	3	*	2	1	1	*	*	1	4	
Non-professional	1	1	2	2	1	1	3	1	1	2	1	1	
Operations & Support	37	40	31	35	46	39	30	37	54	26	34	28	
Professional	1	2	*	1	1	2	2	1	*	4	*	*	
Non-professional	36	38	31	34	45	37	28	36	54	22	34	28	
(continued)													
* Less than 0.5%													

(continued)

* Less than 0.5%

Table 144
NUMBER AND DISTRIBUTION OF VOLUNTEERS (continued)
(Base: Total volunteers)

	Total	Private Non-Profit	Governing Authority:				Educational Institutions:				
			Government:			Municipal County	Total			Public	Private
			Total	Federal	State		Total	Public	Private		
Total number of volunteers	64,200	47,800	13,400	1,100	2,000	10,300	3,000	2,200	800		
(Percentage of museums with volunteers)	(60) %	(72) %	(41) %	(53) %	(28) %	(47) %	(56) %	(60) %	(51) %		
Administration	16	18	12	1	9	14	10	5	26		
Professional	1	2	*	1	*	*	*	-	1		
Non-professional	15	16	12	*	9	14	10	5	25		
Curatorial/Display/Exhibit	7	7	3	14	5	2	7	5	13		
Professional	2	2	*	2	*	*	1	1	1		
Non-professional	5	5	3	12	5	2	6	4	12		
Education	38	37	41	74	51	36	36	30	54		
Professional	10	12	4	1	7	3	11	13	5		
Non-professional	28	25	37	73	44	33	25	17	49		
Research	2	2	2	7	1	1	2	1	3		
Professional	1	1	1	7	*	*	*	*	*		
Non-professional	1	1	1	-	1	1	2	1	3		
Operations & Support	37	36	42	4	34	47	45	59	4		
Professional	1	1	*	1	1	*	3	3	*		
Non-professional	36	35	42	3	33	47	42	56	4		

*Less than 0.5%

*Less than 0.5%

A slim plurality (38%) of volunteers are in education, with the highest proportions in history and science museums, in larger museums, in federal and state museums and in private educational institution museums.

Operations and support has almost the same proportion of volunteers (37%) as does education, while 16% of the volunteers work in administration, 7% in the curatorial/display/exhibit area and 2% in research.

Compared with the 38% of full-time personnel and 22% of part-time personnel who are professionals, only 15% of volunteers are professionals. (See Tables 91, 142 and 144).

As the next table indicates, art museums have the highest proportion of volunteers, substantially higher than their proportions of full-time paid or part-time paid personnel:

Table 145
NUMBER OF VOLUNTEERS, FULL-TIME PAID AND PART-TIME PAID PERSONNEL
(Base: Total personnel)

	<u>Volunteers</u> %	<u>Full-time paid personnel</u> %	<u>Part-time paid personnel</u> %
<u>Total</u>	<u>100</u>	<u>100</u>	<u>100</u>
Art	37	26	20
History	28	18	24
Science	15	29	26
Art/history	6	9	8
Other	14	18	22
Under \$50,000	24	9	13
\$50,000 - \$99,999	17	6	11
\$100,000 - \$249,999	23	12	18
\$250,000 - \$499,999	11	14	16
\$500,000 - \$999,999	12	14	10
\$1,000,000 and over	13	45	32
<u>Private non-profit</u>	<u>74</u>	<u>60</u>	<u>64</u>
<u>Government</u>	<u>21</u>	<u>34</u>	<u>26</u>
Federal	2	8	5
State	3	11	10
Municipal-county	16	15	11
<u>Educational Institutions</u>	<u>5</u>	<u>6</u>	<u>10</u>
Public	4	3	5
Private	1	3	5

Observation:

The 64,200 volunteers -- greater in number than the full-time and part-time staffs combined -- are evidence of extensive support and involvement by large numbers of people in the activities of museums. (Volunteers constitute 56% of total museums' staffs; however, comparisons were not made of proportions of staffs accounted for by full-time paid, part-time paid and volunteers because of the lack of comparability of hours worked and output.)

If the contributions in time and effort made by these 64,200 volunteers could be translated into the dollar amounts museums would have to expend for comparable work by paid staff, a more realistic picture could be drawn of the value of volunteer work and the true cost of the manpower required to run museums at their present level. It is likely that without the efforts of these volunteers many of the services now offered by museums would have to be cut back severely, or perhaps eliminated altogether.

CHAPTER VI

ADDITIONAL TABLES

Table 146
CHARACTERISTICS OF PERMANENT FULL-TIME PERSONNEL -- ART MUSEUMS
(Base: Total art museums)

	Total			Administrative			Curatorial/ Display/Exhibit			Education			Research			Operations and Support		
	Profes- sional	Non Profes- sional	%	Total	Profes- sional	Non Profes- sional	%	Total	Profes- sional	Non Profes- sional	%	Total	Profes- sional	Non Profes- sional	%	Total	Profes- sional	Non Profes- sional
Total number of employees	7,900	2,800	5,100	2,000	1,000	1,000	1,000	1,300	800	500	700	500	200	100	100	3,800	400	3,400
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Sex																		
Male	60	59	61	33	54	10	43	50	54	43	44	53	14	44	48	82	89	81
Female	40	41	39	67	46	90	57	50	46	57	56	47	86	56	52	18	11	19
Ethnic group																		
White	81	88	74	89	92	85	88	91	93	88	81	81	81	86	85	69	83	67
Black	13	4	19	5	2	7	7	3	1	7	10	9	13	3	1	23	6	25
Other	4	5	5	3	4	4	5	5	5	5	4	4	4	8	11	7	9	7
Not sure	2	3	2	3	2	4	*	1	1	*	5	6	2	3	3	1	2	1
Union membership																		
Union member	18	5	26	5	3	8	18	10	5	18	1	*	4	3	3	31	13	33
Not union member	73	87	64	84	89	79	73	82	87	73	89	91	83	87	85	60	80	57
Not sure	9	8	10	11	8	13	9	8	8	9	10	9	13	10	12	9	7	10
Education																		
Less than bachelor's degree	51	22	68	37	18	56	55	29	15	55	18	7	52	21	10	74	66	74
Bachelor's degree	20	31	13	34	40	28	24	26	27	24	29	27	34	37	42	8	21	7
Master's degree	12	31	2	16	30	3	5	25	36	5	36	47	3	26	32	1	3	1
Doctorate	2	4	*	2	4	*	-	5	8	-	2	3	-	4	5	*	-	*
Not sure	15	12	17	11	8	13	16	15	14	16	15	16	11	12	11	17	10	18
Salary																		
Under \$2,500	2	1	3	1	1	1	-	1	1	-	1	2	-	1	-	3	1	4
\$2,500 - \$4,999	9	5	12	8	6	10	3	3	2	3	6	3	17	10	10	13	7	14
\$5,000 - \$9,999	62	38	74	54	30	80	81	51	36	81	57	50	75	45	41	70	52	72
\$10,000 - \$14,999	16	32	7	18	31	5	12	26	34	12	27	34	5	27	28	9	27	6
\$15,000 - \$24,999	6	17	*	12	22	*	*	13	20	*	5	7	-	13	16	1	8	*
\$25,000 - \$34,999	1	2	-	2	4	-	-	1	2	-	-	-	-	1	2	*	1	-
\$35,000 and over	*	1	-	1	2	-	-	*	*	-	*	*	-	-	-	*	*	-
Not sure	4	4	4	4	4	4	4	5	5	4	4	4	3	3	3	4	4	4

* Less than 0.5%

** Less than 50

Table 147
CHARACTERISTICS OF PERMANENT FULL-TIME PERSONNEL -- HISTORY MUSEUMS
(Base: Total history museums)

	Total			Administrative			Curatorial/ Display/Exhibit			Education			Research			Operations and Support		
	Profes- sional	Non Profes- sional	Total	Profes- sional	Non Profes- sional	Total	Profes- sional	Non Profes- sional	Total	Profes- sional	Non Profes- sional	Total	Profes- sional	Non Profes- sional	Total	Profes- sional	Non Profes- sional	Total
<u>Total number of employees</u>	5,400	1,900	3,500	1,400	800	600	900	500	400	600	200	400	200	100	100	2,300	300	2,000
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
<u>Sex</u>																		
Male	57	63	53	48	65	23	50	58	39	35	47	29	56	60	48	70	80	68
Female	43	37	47	52	35	77	50	42	61	65	53	71	44	40	52	30	20	32
<u>Ethnic group</u>																		
White	89	94	86	95	96	94	96	97	94	80	96	73	88	91	83	84	82	84
Black	7	2	9	2	*	4	1	-	2	5	1	7	4	3	4	12	10	13
Other	1	1	2	1	1	1	1	-	3	*	*	-	-	-	-	3	7	2
Not sure	3	3	3	2	3	1	2	3	1	15	3	20	8	6	13	1	1	1
<u>Union membership</u>																		
Union member	8	6	9	6	6	5	5	2	9	9	4	11	6	6	6	11	16	10
Not union member	78	84	75	84	86	81	80	88	69	73	89	66	79	82	71	74	63	75
Not sure	14	10	16	10	8	14	15	10	22	18	7	23	15	12	23	15	21	15
<u>Education</u>																		
Less than bachelor's degree	59	31	74	51	28	83	51	29	82	56	19	73	34	19	66	69	58	70
Bachelor's degree	19	41	7	28	39	13	27	40	11	30	66	13	39	44	30	6	30	3
Master's degree	8	20	1	16	25	2	15	25	1	5	11	2	20	27	4	*	1	-
Doctorate	1	3	*	2	4	-	2	2	1	1	4	-	7	10	-	-	-	-
Not sure	13	5	18	13	4	2	5	4	5	8	-	12	-	-	-	25	11	27
<u>Salary</u>																		
Under \$2,500	14	5	19	7	6	8	10	6	16	15	-	22	11	9	17	20	1	22
\$2,500 - \$4,999	21	11	27	17	7	33	15	10	22	25	4	35	15	3	39	25	30	25
\$5,000 - \$9,999	48	43	49	43	35	54	20	49	49	43	56	38	46	50	36	50	50	50
\$10,000 - \$14,999	12	28	4	21	33	4	20	27	10	11	28	3	22	29	8	4	13	2
\$15,000 - \$24,999	4	10	*	10	15	1	4	7	1	4	12	-	5	8	-	*	1	*
\$25,000 - \$34,999	*	1	-	1	2	-	-	-	-	-	-	-	-	1	1	-	-	-
\$35,000 and over	*	*	-	*	*	-	-	-	-	-	-	-	-	-	-	-	-	-
Not sure	1	2	1	1	2	-	1	1	2	2	-	2	-	-	-	1	5	1

* Less than 0.5%

Table 148
CHARACTERISTICS OF PERMANENT FULL-TIME PERSONNEL -- SCIENCE MUSEUMS
(Base: Total science museums)

	Total			Administrative			Curatorial/ Display/Exhibit			Education			Research			Operations and Support		
	Profes- sional	Non Profes- sional	Total	Profes- sional	Non Profes- sional	Total	Profes- sional	Non Profes- sional	Total	Profes- sional	Non Profes- sional	Total	Profes- sional	Non Profes- sional	Total	Profes- sional	Non Profes- sional	Total
<u>Total number of employees</u>	2,000	2,900	4,900	1,600	800	2,400	1,300	800	2,100	500	300	800	600	200	800	4,800	400	5,200
	72	76	148	45	74	119	76	83	159	54	61	115	63	39	102	85	80	165
<u>Sex</u>																		
Male	28	24	52	55	26	81	24	17	41	46	39	85	37	61	96	15	20	35
Female																		
<u>Ethnic group</u>																		
White	78	91	169	89	94	183	86	95	181	89	92	181	87	88	175	70	86	156
Black	12	3	15	6	1	7	7	1	8	4	3	7	6	4	10	18	5	23
Other	6	3	9	3	2	5	4	3	7	5	4	9	4	4	8	7	5	12
Not sure	4	3	7	2	3	5	3	1	4	2	1	3	3	4	7	5	4	9
<u>Union membership</u>																		
Union member	20	5	25	5	1	6	6	3	9	7	6	13	7	2	9	32	22	54
Not union member	66	84	150	80	86	166	78	89	167	77	80	157	83	89	172	54	67	121
Not sure	14	11	25	15	13	28	16	8	24	16	14	30	10	9	19	14	11	25
<u>Education</u>																		
Less than bachelor's degree	51	21	72	41	23	64	32	16	48	23	9	32	18	4	36	69	60	129
Bachelor's degree	16	36	52	25	38	63	28	37	65	51	60	111	30	34	64	4	14	18
Master's degree	5	15	20	9	19	28	10	14	24	17	23	40	11	15	26	*	3	3
Doctorate	6	17	23	7	14	21	14	23	37	2	2	4	25	35	39	*	-	*
Not sure	22	11	33	18	6	24	16	10	26	7	6	13	16	12	28	27	23	50
<u>Salary</u>																		
Under \$2,500	3	2	5	1	2	3	2	3	5	3	2	5	*	*	1	5	1	5
\$2,500 - \$4,999	10	3	13	6	2	8	3	2	5	7	2	9	3	3	6	15	7	22
\$5,000 - \$9,999	57	35	92	45	23	68	50	34	84	57	53	110	39	23	62	65	65	130
\$10,000 - \$14,999	16	31	47	24	35	59	26	31	57	25	31	56	28	33	61	8	21	29
\$15,000 - \$24,999	8	23	31	14	28	42	14	23	37	7	11	18	25	35	50	1	6	7
\$25,000 - \$34,999	1	3	4	3	7	10	1	2	3	*	*	*	4	5	9	-	-	9
\$35,000 and over	*	1	2	1	1	2	*	*	2	-	-	-	*	1	2	-	-	2
Not sure	5	2	7	6	2	8	4	5	9	1	1	2	1	-	2	6	*	8

* Less than 0.5%

Table 149
AVERAGE ANNUAL SALARY - ALL PERSONNEL
(Base: Total museums)

	Total		Administrative		Curatorial/ display/exhibit		Education		Research		Operations and Support					
	Profes- sional	Non Profes- sional	Profes- sional	Non Profes- sional	Profes- sional	Non Profes- sional	Profes- sional	Non Profes- sional	Profes- sional	Non Profes- sional	Total sional	Profes- sional	Non Profes- sional			
Total	\$ 8,500	\$ 11,500	\$ 10,300	\$ 13,100	\$ 9,800	\$ 11,400	\$ 7,300	\$ 8,200	\$ 9,700	\$ 5,800	\$ 11,400	\$ 13,100	\$ 7,400	\$ 6,900	\$ 9,000	\$ 6,700
Classification																
Art	8,900	11,900	10,400	13,400	10,700	12,300	8,000	9,300	9,900	7,100	10,500	11,100	*	7,400	10,000	7,100
History	7,000	9,700	9,000	11,000	7,800	8,900	6,300	6,700	10,200	4,900	8,100	9,400	5,300	5,500	7,100	5,300
Science	9,000	12,700	11,300	14,800	10,800	12,500	8,100	9,300	10,200	7,200	12,900	14,800	8,200	7,100	8,900	6,900
Art/history	7,400	10,100	9,400	12,000	7,800	10,900	4,600	6,600	7,800	4,500	8,000	*	*	6,500	10,300	6,200
Other	9,100	11,700	10,600	13,700	10,100	11,300	7,400	9,300	10,300	7,100	10,900	12,800	7,100	7,400	9,200	7,100
Budget size																
Under \$50,000	6,300	8,100	7,400	8,400	6,100	7,100	4,300	6,800	10,400	4,100	7,700	*	*	4,400	5,700	4,200
\$50,000 - \$99,999	7,300	9,200	9,400	11,500	7,100	7,500	*	7,400	8,100	*	*	*	*	5,400	6,700	5,100
\$100,000 - \$249,999	8,100	10,400	10,500	13,000	8,400	9,600	6,200	7,700	8,700	6,300	8,000	8,900	*	6,700	7,500	6,500
\$250,000 - \$499,999	8,600	11,200	10,400	13,800	9,500	10,800	6,900	8,500	9,800	5,500	10,200	11,000	*	7,100	8,300	6,900
\$500,000 - \$999,999	8,300	11,400	10,400	14,000	9,900	11,100	7,900	7,500	8,900	5,600	11,200	12,400	6,800	6,900	9,100	6,800
\$1,000,000 and over	9,300	13,600	11,600	16,500	11,500	14,000	8,000	8,800	10,200	6,300	12,700	14,800	8,000	7,300	11,300	7,000
Governing authority																
Private non-profit	8,000	10,900	10,000	12,600	9,100	10,600	6,800	7,700	9,000	5,400	10,000	11,400	6,900	6,500	9,500	6,200
Government																
Federal	9,100	12,400	10,600	13,500	10,800	12,600	7,900	9,300	11,400	6,300	13,500	16,000	7,900	7,500	8,400	7,300
State	11,700	16,500	12,600	17,700	14,500	18,100	9,700	11,500	13,100	8,700	17,100	19,900	9,300	8,400	10,400	8,000
Municipal-county	8,400	11,000	9,500	12,300	9,500	11,100	7,300	7,700	10,300	4,400	10,600	12,500	7,200	6,700	7,400	6,600
	8,300	10,700	10,200	12,400	9,600	10,800	7,100	9,000	10,600	7,100	10,700	*	*	7,500	8,200	7,400
Educational institutions																
Public	9,700	12,300	11,200	14,600	10,800	12,200	7,900	9,200	11,100	6,800	10,300	11,000	*	7,300	8,800	7,000
Private	9,600	12,900	12,500	16,800	11,100	12,800	7,900	9,400	*	6,400	9,100	9,800	*	7,100	8,600	6,900
	9,800	11,700	10,000	12,600	10,400	11,600	7,800	*	*	*	12,100	12,700	*	7,800	9,100	7,500

* Base too small

CHAPTER VII

TRUSTEES

TRUSTEES

Museum trustees constitute an important and influential force in the museum world, often being the primary molders of policy and programs. In any consideration of the purposes of museums and their services to the community, it is essential to study boards of trustees as a core element in determining how these purposes will be fulfilled and which services will be provided. Therefore, the survey investigated which museums have boards, the size, composition and representativeness of these boards, how they are selected and the members' length of service, the frequency of meetings of the board and its committees, relationships between boards, directors and staffs, and the relative decision-making responsibilities of the board and staff. The evaluations and opinions concerning trustees are those of the museum directors who were interviewed. Trustees were not interviewed.

Museums With Boards

Approximately three of every four museums (76%) have a board of trustees or an equivalent body. It is among the private non-profit museums that boards are most prevalent; 93% of all private non-profit museums have boards. In contrast, only 23% of federal museums have boards. The proportion rises to 59% in state museums and 72% in municipal-county museums, or 59% of all government museums. Forty percent of the educational institution museums have boards -- apart from the board of the school, college or university.

The differences in other categories, as shown in the following table, are primarily due to differences in governing authority. Science, the classification with the lowest percentage of museums with boards, also has the lowest percentage of private non-profit museums, while the sizes (\$500,000 - \$999,999 and \$1,000,000 and over) and region (New England) with the largest percentage of museums with boards also have the largest percentage of private non-profit museums:

Table 150
MUSEUMS WITH BOARD OF TRUSTEES OR EQUIVALENT OVERSEEING BODY *
(Base: Total museums)

	<u>Has board of trustees or other overseeing body %</u>	<u>Has neither board nor overseeing body %</u>
<u>Total</u>	<u>76</u>	<u>24</u>
<u>Classification</u>		
Art	79	21
History	76	24
Science	66	34
Art/history	86	14
Other	76	24
<u>Size</u>		
Under \$50,000	78	22
\$50,000 to \$99,999	68	32
\$100,000 to \$249,999	72	28
\$250,000 to \$499,999	82	18
\$500,000 to \$999,999	85	15
\$1,000,000 and over	87	13
<u>Governing Authority</u>		
<u>Private non-profit</u>	<u>93</u>	<u>7</u>
<u>Government</u>		
Total	<u>59</u>	<u>41</u>
Federal	23	77
State	59	41
Municipal-county	72	28
<u>Educational Institutions</u>		
Total	<u>40</u>	<u>60</u>
Public	33	67
Private	48	52
<u>Region</u>		
New England	85	15
Northeast	72	28
Southeast	75	25
Midwest	79	21
Mountain Plains	84	16
Western	63	37
<u>Classification-Size</u>		
<u>Art</u>		
Under \$50,000	69	31
\$50,000 to \$99,999	69	31
\$100,000 to \$499,999	90	10
\$500,000 and over	92	8
<u>History</u>		
Under \$50,000	79	21
\$50,000 to \$99,999	54	46
\$100,000 to \$499,999	83	17
\$500,000 and over	88	12
<u>Science</u>		
Under \$100,000	66	34
\$100,000 to \$499,999	60	40
\$500,000 and over	79	21

* Percentages should be read horizontally.

Almost half of the museums without boards are under the jurisdiction of some type of federal, state, city or county department or agency (48%), while one in four (25%) are governed by universities or colleges. Historical societies constitute the governing body of 9% of the museums without boards, accounting for the majority of those private non-profit museums that do not have their own boards:

Table 151
GOVERNING BODIES OF MUSEUMS THAT DO NOT HAVE BOARD OF TRUSTEES OR
EQUIVALENT BODY
(Base: The 24% of museums that do not have board of trustees or
equivalent body)

	<u>Total</u> %
Universities/colleges	25
Federal parks departments	14
Other federal	4
State parks departments	8
Other state	5
City or county parks departments	7
Other city or county	10
Historical societies	9
Other	17
Not sure	1

Composition of Museum Boards

Among those museums that do have boards, the average number of members per board is 19, rising to 23 among art museums and falling to 16 in history museums and the "other" category. Larger museums have larger boards, with average memberships of 28 and 27 in the \$500,000 - \$999,999 and \$1,000,000 and over categories, respectively. The private non-profit museums have much larger boards -- averaging 23 members -- than the educational institution museums (14 members) and government museums (11 members).

A museum trustee is very likely to be a white, middle-aged man. Seven out of ten (69%) museum trustees are male, and that proportion rises to 78% among science museum trustees. An even sharper rise occurs with the increase in museum size, from 62% of trustees in museums under \$50,000 to 82% in the \$1,000,000 and over museums. Government and educational institution museums also have more men (76% and 78%, respectively) than the private non-profit museums (67%).

The percentage of trustees who are not white is negligible. Only 3% of trustees were reported as being black or of some other racial/ethnic group such as Oriental, American Indian, and Mexican American/Latin American/Puerto Rican. No significant differences in this proportion occurred among the different types of museums.

Of those trustees for whom ages were given, approximately two in three were 50 years of age and older, and in every type of museum the great majority of trustees were in this age group:

Table 152
CHARACTERISTICS OF MEMBERS OF BOARDS OF TRUSTEES

(Base: The members of boards of the 76% of museums that have board of trustees or equivalent overseeing body)

Governing Authority														
	Classification:					Size:					Priv-ate Non-Profit	Govern-ment	Educa-tional Institu-tions	
	Art	Sci-ence	His-tory	Art/His-tory	Ot-her	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999				\$1,000,000 and over
Total	23	16	22	22	16	15	23	20	21	28	27	23	11	14
Average number of members	19													
Sex	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Male	69	63	69	78	63	62	69	71	73	81	82	67	76	78
Female	31	37	31	22	37	38	31	29	27	19	18	33	24	22
Ethnic group														
White	86	85	88	82	88	88	85	86	79	86	83	86	87	84
Black	2	2	1	2	1	1	1	1	4	2	3	1	3	1
Other	1	1	2	1	1	1	4	*	1	1	1	1	1	*
Not sure/not reported	11	12	9	15	10	10	10	13	16	11	13	12	9	15
Age														
Under 25	1	2	*	*	*	1	*	*	*	*	*	1	*	1
25-34	4	5	2	5	3	5	4	3	4	3	2	4	4	6
35-49	21	25	18	21	15	20	23	23	21	21	16	21	20	26
50-64	32	32	32	36	35	34	30	31	33	36	36	31	37	39
65 and over	17	12	23	7	23	19	18	14	10	15	18	17	15	9
Not sure/not reported	25	24	25	31	24	21	25	29	32	25	28	26	24	19

* Less than 0.5%

* Less than 0.5%

Representativeness of the Board

A set of questions similar to those asked about employees was asked on the representativeness of the board in terms of community groups, minority groups, blue collar workers, youth, etc. The directors of three out of five museums with boards (59%) felt that broadening the representativeness of the board is generally a good idea. The proportion was highest in art (68%) and lowest in art/history (46%), but in all cases at least a plurality felt it was a good idea:

Table 153

WHETHER BROADENING REPRESENTATIVENESS OF BOARD
OF TRUSTEES IS GENERALLY A GOOD OR BAD IDEA
(Base: The 76% of museums that have board of trustees or equivalent overseeing body)

		Classification:										Size:										Governing Authority:						
		Art		Sci-		His-		Ot-				Under		\$50,000		\$99,999		\$249,999		\$499,999		\$999,999		\$1,000,000		Private Non-Profit %	Government %	Educational Institutions %
Total %		%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%			
Good idea	59	68	59	60	46	60						61	63	55	53	53	53	33	33	27	62	56	66	67				
Bad idea	25	21	23	29	31	24						22	26	24	33	33	33	27	27	27	26	22	22	20				
Not sure	16	11	18	11	23	16						17	11	21	14	14	14	11	11	11	18	12	12	13				

Directors were asked in an open-end question their reasons for feeling that broadening the representativeness of the board was either a good idea or a bad idea. The importance of having a broad representation of people the museum serves was the most prevalent reason given why broadening representativeness of the board is a good idea (20% of museums with boards). Next in importance were: that diverse opinions and viewpoints broadened the range of interests of the board (15%) and that a good cross section better serves the varied needs of museum visitors (13%).

Topping the list of reasons given why broadening the board's representativeness is a bad idea was that specialized knowledge needed for operations of museum must take precedence (11%) and that the people in question lack qualifications or experience (8%).

The effect of a broader representativeness upon financial support was a moot point among the museums (at least in terms of the volunteered comments). Nine percent of museums with boards felt that broadening their representativeness would foster greater community acceptance and financial support, while 5% felt it would impair fund-raising efforts.

The full lists of reasons are:

Table 154

REASONS WHY BROADENING REPRESENTATIVENESS OF BOARD OF TRUSTEES IS GOOD OR BAD IDEA*
 (Base: The 76% of museums that have board of trustees or equivalent overseeing body)

	<u>Total</u> %
<u>Good</u>	
Important to have broad representation of people museum serves	20
Diverse opinions and viewpoints broaden range of interests of board	15
Good cross section better serves varied needs of museum visitors	13
Important for community to have voice in activities of cultural institutions	11
Would foster greater community acceptance and financial support	9
Good if best qualified people can be found	7
In line with the times	4
Other	4
<u>Bad</u>	
Specialized knowledge needed for operations of museum must take precedence	11
People lack qualifications or experience	8
Would impair fund raising efforts	5
Would dilute effectiveness of board	4
People's lack of interest or willingness to devote necessary time	3
Museum board is inappropriate place	3
Would serve no purpose or have no effect	3
Other	3
Not sure	1

*Percentages add to more than 100 because multiple responses were possible.

Regardless of whether museums think broadening the representativeness of the board is a good or a bad idea, directors were asked if any changes have been made in that direction since 1966. In three out of five museums (60%), no changes have been made to broaden the representativeness of the board, and that proportion rose to 70% in the science classification.

Of those museums that have made changes, almost half (49%) noted that they had added members from minority and ethnic groups but did not specify which groups. In addition, 19% said that the board added blacks, 2% added Mexican Americans/Latin Americans/Puerto Ricans, and 2% added Asian-Americans. Adding young people to the board was mentioned by 28%, and the addition of women occurred in 11% of the museums that had made changes:

Table 155

WHETHER CHANGES HAVE BEEN MADE SINCE 1966 TO BROADEN THE REPRESENTATIVENESS OF BOARD OF TRUSTEES
(Base: The 76% of museums that have board of trustees or equivalent overseeing body)

	Classification:										Size:				Governing Authority:			
	Art/			His- Sci- His- Ot-			Under			\$50,000 to \$500,000			\$1,000,000 and over			Priv- ate Non- Prof- it	Government	Educational Institutions
	Total %	Art %	Sci- %	His- %	His- %	Ot- %	\$50,000 %	\$50,000 %	\$50,000 %	\$50,000 %	\$50,000 %	\$50,000 %	\$50,000 %	\$50,000 %	\$50,000 %			
Changes have been made	35	48	29	28	29	44	31	40	29	49	46	44	39	28	24			
No changes made	60	49	66	70	64	50	62	56	67	51	54	56	58	65	66			
Not sure	5	3	5	2	7	6	7	4	4	-	-	-	3	7	10			

Table 156
 KINDS OF CHANGES MADE SINCE 1966 TO BROADEN REPRESENTATIVENESS
 OF BOARD OF TRUSTEES
 (Base: The 35% of museums with boards that have made changes
 = 27% of total)

	<u>Total</u> %
Added members from minority and ethnic groups (non-specific)	49
Added blacks	19
Added Mexican-Americans, Latin Americans, Puerto Ricans	2
Added Asian-Americans	2
Added young people	28
Added women	11
Larger geographical distribution	9
Added blue collar workers	6
Added representatives of universities and scientific community	6
Added members of art community	4
Other	8
Not sure	1

The directors of all of the museums with boards -- whether changes had or had not been made -- were asked if they felt the board of trustees has adequate representation. More than half (56%) felt representation was adequate, but a substantial 44% said the board does not have adequate representation. The lack of adequate representation was expressed by at least half of art (52%) and science (50%) museums, museums in the \$100,000 - \$249,999 (50%), \$250,000 - \$499,999 (57%) and \$1,000,000 and over (54%) sizes and in educational institution museums (52%).

Among those museums in which the board's representativeness is not felt to be adequate, slightly more than one in three (38%) have plans to make changes to broaden the representativeness. These plans center on representation of minority groups in general (32%), with 5% specifying blacks, 3% Asian-Americans, and 1% Mexican Americans/Latin Americans/Puerto Ricans. Fifty-three percent of those museums in which the representativeness is not felt to be adequate have no plans for change.

Table 157
 WHETHER DIRECTOR FEELS BOARD OF TRUSTEES HAS ADEQUATE REPRESENTATION
 (Base: The 76% of museums that have board of trustees or equivalent overseeing body)

	Classification:										Size:										Governing Authority:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																
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Table 158
 WHETHER MUSEUM HAS PLANS FOR CHANGES TO BROADEN REPRESENTATIVENESS OF
 BOARD OF TRUSTEES AND KINDS OF CHANGES PLANNED
 (Base: The 44% of museums with boards that are not felt to be adequately
 representative = 33% of total)

	<u>Total</u> %
<u>Has plans for changes</u>	<u>38</u>
Seek representation of minority groups	32
Add Blacks	5
Add Asian-Americans	3
Add Mexican-Americans/Latin-Americans/Puerto Ricans	1
Revise methods of selecting members	19
Increase number of members	15
Seek representation of community and community groups	14
Seek representation of youth	14
Seek representation of art community	3
Seek representation of women	1
Seek representation of business community	1
Seek representation of university and scientific community	1
<u>No plans for changes</u>	<u>53</u>
<u>Not sure</u>	<u>9</u>

Observation:

Regardless of whether broadening the representativeness of the board of trustees is a good or bad idea, the pressures in this direction being felt in many aspects of life and business today are likely to have an impact on the museum world. The composition of museum boards is such that museums may be particularly vulnerable to accusations of a lack of representativeness. However, more than seven in ten museums with boards (73%) either believe their board is now adequately representative or have plans to broaden the representativeness of the board.

Occupations of Trustees

The world of business is the primary area from which museum trustees are drawn. Almost one in four members of boards of trustees (24%) is a business executive, with an additional 7% listed as bankers, accountants or financial experts and another 7% as lawyers. One in five trustees (21%) is an active volunteer in civic affairs not otherwise employed, followed by 7% who are educators and 4% who are public office holders.

No significant differences in the occupations of trustees occur among the different types of museums, except for a higher percentage of educators (13%) in educational institution museums, a somewhat higher proportion of public office holders (8%) in government museums, and a lower than average proportion of active volunteers not otherwise employed in educational institution museums (9%):

Table 159
OCCUPATIONS OF MEMBERS OF BOARD OF TRUSTEES
(Base: Members of boards of the 76% of museums that have board of trustees or equivalent overseeing body)

	Classification:										Size:					Governing Authority:		
	His- tory					Art/ Sci- ence					to \$1,000,000 and over					Priv- ate Non-Prof- it	Government	Educational Institutions
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%			
Total %	Art %	His- tory %	Sci- ence %	Art %	His- tory %	Sci- ence %	Art %	His- tory %	Sci- ence %	Art %	His- tory %	Sci- ence %	Art %	His- tory %	Sci- ence %	Priv- ate Non-Prof- it	Government	Educational Institutions
Business executives	24	23	26	28	20	22	19	26	28	24	32	29	25	25	19			
Active volunteers in civic affairs, not otherwise employed	21	24	22	18	26	17	24	20	23	19	14	14	23	17	9			
Lawyers	7	6	8	6	7	7	7	7	8	6	8	8	7	8	5			
Bankers, accountants or financial experts	7	7	5	8	7	7	6	6	6	7	8	11	7	3	8			
Educators	7	5	6	7	5	11	8	5	6	9	4	5	6	7	13			
Public office holders, elected or appointed	4	2	5	3	2	5	4	3	3	4	4	4	3	8	2			
Professional artists, critics, historians or scientists	3	5	2	4	3	3	3	3	4	5	2	3	3	3	9			
Doctors	3	2	2	4	3	4	3	3	3	2	4	2	3	2	2			
Publishers or journalists	2	2	3	2	2	2	2	2	2	3	3	2	2	3	3			
Museum administrators	1	2	1	1	2	1	1	2	1	2	1	2	1	1	4			
Staff of arts organization other than museum	1	1	1	*	1	2	2	1	*	1	*	*	1	1	2			
Staff of civic or non-arts social service organization	1	1	1	1	1	1	1	1	1	1	2	1	1	2	*			
Clergymen	1	*	2	*	1	1	2	1	*	*	*	*	1	1	1			
Other	4	3	4	2	7	4	6	4	1	3	2	2	3	7	4			
Not sure/not reported	14	17	12	16	13	13	12	16	14	14	16	17	14	12	19			

* Less than 0.5%

Selection of Trustees

A strong relationship can be seen between the high proportion of businessmen among trustees and the reasons for their selection. When directors were asked which of a list of reasons for selection applied to any of the current trustees, the fact that the trustees were expert in administrative areas of value to the museum ranked highest (72% of museums with boards) except for the somewhat broad and all-encompassing reason that the trustees had shown significant interest in the museum aside from contributions (83%). The proportion of museums for which expertise in administrative areas was a reason remained relatively even throughout all categories, except for a high of 86% in the \$500,000 - \$999,999 budget category and a low of 52% in government museums. The fact that trustees have political influence was a reason for selection in a larger proportion (57%) of government museums than was administrative expertise (52%).

The ability of trustees to raise or to contribute funds -- which sometimes has been thought of as a major factor in the selection of trustees -- was given as a reason in only approximately one in three museums. In the private non-profit museums, where fund-raising would be of greater significance, this proportion rose to 43% mentioning "good fund raisers" and 40% "large contributors" as reasons for selection. However, more than half of the art museums (55%) gave being good fund raisers as a reason. Among size categories 59% of the \$500,000 - \$999,999 and 50% of the \$1,000,000 and over museums said being good fund raisers was a reason, and 63% of the \$500,000 - \$999,999 and 51% of the \$1,000,000 and over cited being large contributors.

The entire list of reasons and breakdowns by categories are shown in the following table:

Table 160
REASONS FOR SELECTION OF TRUSTEES THAT APPLY TO CURRENT BOARD*
(Base: the 76% of museums that have board of trustees or equivalent overseeing body)

	Classification:										Size:										Governance Authority:		
	Art			His- Sci- His- Ot-			Total %	Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$499,999		\$500,000 to \$999,999		\$1,000,000 and over		Private Non-Profit %	Government	Educational Institutions	
	%	%	%	%	%	%		%	%	%	%	%	%	%	%	%	%						
	%	%	%	%	%	%		%	%	%	%	%	%	%	%	%	%						
Have shown significant interest in museum aside from contributions	83	90	79	80	80	88	81	85	86	83	84	86	92	62	76								
Expert in administrative areas of value to museum	72	75	66	75	77	74	65	79	76	76	86	76	79	52	72								
Possess expertise in subject fields of museum	51	50	50	52	57	51	47	48	51	67	56	59	56	37	51								
Are representatives of special interest groups in community	48	59	38	61	56	40	44	42	56	52	59	53	46	52	46								
Are friends of officers and/or members of the board	39	47	37	45	35	34	37	43	42	41	41	36	46	25	18								
Have political influence	38	31	45	38	34	36	35	37	42	46	47	40	32	57	27								
Are good fund raisers	35	55	26	45	29	30	27	39	38	40	59	50	43	14	41								
Are large contributors of funds or serve as security on loans/notes	31	48	20	35	41	27	18	39	39	43	63	51	40	8	28								
Have well known name and celebrity status	29	25	26	46	27	29	25	26	29	45	36	36	28	30	41								
Are major collectors	28	49	26	11	38	19	26	25	31	31	36	41	33	17	27								
Are experienced museum administrators	12	11	11	9	25	10	12	9	11	19	10	16	13	10	20								
Other	15	13	19	13	13	13	17	14	14	10	13	19	15	14	24								

*Percentages add to more than 100 because multiple responses were possible.

(continued)

Table 160
REASONS FOR SELECTION OF TRUSTEES THAT APPLY TO CURRENT BOARD (continued)
(Base: the 76% of museums that have board of trustees or equivalent overseeing body)

	Total %	Region:					
		New Eng-land		South- east		Mid- west	
		%	%	%	%	%	West- ern
Have shown significant interest in museum aside from contributions	83	96	86	77	81	83	78
Expert in administrative areas of value to museum	72	80	77	68	74	66	64
Possess expertise in subject fields of museum	51	66	59	41	51	38	52
Are representatives of special interest groups in community	48	45	45	47	49	55	45
Are friends of officers and/or members of the board	39	50	50	45	31	28	33
Have political influence	38	26	38	55	35	36	40
Are good fund raisers	35	41	40	27	36	34	32
Are large contributors of funds or serve as security on loans/notes	31	40	46	29	26	16	33
Have well known name and celebrity status	29	30	24	39	28	26	26
Are major collectors	28	32	29	25	23	31	36
Are experienced museum administrators	12	24	12	15	6	9	10
Other	15	21	9	19	14	16	14

Contributions Made to Museum by Trustees

Although being large contributors was ranked relatively low as a reason for selection of trustees, the percentage of the private contributions to museums made by the trustees is substantial. Directors reported that an average of 16% of the private contributions made to their museums in fiscal 1971-1972 was received from trustees, with the proportion slightly higher in art museums (20%) and lower in history museums (13%). Trustees generally gave a larger percentage of the private contributions to museums in the \$250,000 - \$499,999 (22%) and \$500,000 - \$999,999 (26%) budget sizes, and although the proportion falls to 20% in the \$1,000,000 and over category, the total dollar amount of private contributions is much greater. The widest variation in the percentage of private contributions made by trustees occurs in two adjoining regions, from 11% in New England to 23% in the Northeast.

The pattern of giving by the trustees in terms of total private contributions does not seem to have altered radically in the past five years, with the number of museums reporting increases generally offset by those reporting decreases. However, the trend seems to be toward a larger proportion -- 17% of museums reported a larger proportion of private giving by trustees in 1971-1972 than in 1966 compared with 14% reporting a lower proportion. Many more museums reported increases than decreases in the \$500,000 and over budget sizes and in the Southeast. On the other hand, a greater number of history and art/history museums and museums in New England and the Northeast reported a smaller proportion of giving by the trustees.

Table 161
PROPORTION OF PRIVATE CONTRIBUTIONS TO MUSEUMS MADE BY
TRUSTEES IN FISCAL 1971-1972 COMPARED WITH 1966*

(Base: The 60% of museums that have boards and receive support from the private sector)

	Average proportion of private contributions %	Larger proportion than 1966 %	Smaller proportion than 1966 %	About the same %	Not sure %
<u>Total</u>	<u>16</u>	<u>17</u>	<u>14</u>	<u>61</u>	<u>8</u>
<u>Classification</u>					
Art	20	27	22	40	11
History	13	10	13	67	10
Science	16	28	18	48	6
Art/history	18	7	13	74	6
Other	14	16	5	72	7
<u>Size</u>					
Under \$50,000	11	11	11	67	11
\$50,000 to \$99,999	16	18	16	58	8
\$100,000 to \$249,999	19	22	17	56	5
\$250,000 to \$499,999	22	19	19	58	4
\$500,000 to \$999,999	26	30	16	44	10
\$1,000,000 and over	20	29	15	48	8
<u>Region</u>					
New England	11	7	16	75	2
Northeast	23	18	26	53	3
Southeast	16	27	11	51	11
Midwest	15	18	10	63	9
Mountain Plains	15	10	8	62	20
Western	17	23	16	52	9

* Percentages should be read horizontally.

The directors were asked the degree of influence of the board and its committees, the staff, museum members, and civic and community groups on the selection of new members of the board of trustees. Of the museums with a nominating committee, 68% said this committee had a great deal of influence and 16% some influence, rising to 78% of the private non-profit museums saying the nominating committee had a great deal of influence and 16% some influence.

The chairman of the board is influential in selection of trustees in 88% of museums with boards (63% a great deal and 25% some), and in 93% of educational institution museums and 94% of private non-profit museums. Also influential in the choice of new members is the executive committee, which has either a great deal (59%) or some (29%) influence in 88% of museums with executive committees.

The only other major influence among this list is the director of the museum, with a great deal of influence in 35% of museums with boards and some influence in 38%. The membership of the museum has a great deal or some influence in 59% of museums with members and the advisory committee has a great deal or some influence in 51% of museums with such a committee. The influence of civic groups and community groups seems to be negligible, but the museum staff -- apart from the director -- does have at least some influence in selecting new trustees in 36% of museums with boards (6% a great deal and 30% some):

Table 162
DEGREE OF INFLUENCE ON SELECTION OF NEW MEMBERS OF BOARD OF TRUSTEES

		Governing Authority		
	<u>Total</u>	<u>Private</u>	<u>Government</u>	<u>Educational</u>
	%	<u>Non-profit</u>	%	<u>Institutions</u>
		%	%	%
<u>Nominating Committee of Board of Trustees</u>				
(Base: The 83% of museums with boards that have a nominating committee = 63% of total)				
Great deal	68	78	38	41
Some	16	16	15	24
No influence	13	5	39	30
Not sure	3	1	8	5
<u>Chairman of the Board of Trustees</u>				
(Base: The 76% of museums that have board of trustees or equivalent overseeing body)				
Great deal	63	71	36	79
Some	25	23	34	14
No influence	9	4	25	2
Not sure	3	2	5	5
<u>Executive Committee of Board of Trustees</u>				
(Base: The 66% of museums with boards that have an executive committee = 50% of total)				
Great deal	59	63	43	48
Some	29	28	31	41
No influence	9	8	16	-
Not sure	3	1	10	11
<u>Director</u>				
(Base: The 76% of museums that have board of trustees or equivalent overseeing body)				
Great deal	35	41	15	51
Some	38	40	35	32
No influence	26	19	47	17
Not sure	1	*	3	-
<u>Advisory Committee to the Board or Museum</u>				
(Base: The 56% of museums with boards that have an advisory committee = 43% of total)				
Great deal	20	17	23	26
Some	31	33	23	36
No influence	44	47	43	31
Not sure	5	3	11	7

* Less than 0.5%.

(continued)

Table 162
DEGREE OF INFLUENCE ON SELECTION OF NEW MEMBERS OF BOARD OF TRUSTEES
(continued)

		Governing Authority		
	Total	Private	Government	Educational
	%	Non-profit		Institutions
		%	%	%
<u>Membership of the Museum</u>				
(Base: The 51% of museums that have paid membership)				
Great deal	14	15	13	-
Some	45	47	27	33
No influence	41	38	57	67
Not sure	*	*	3	-
<u>Staff of the Museum</u>				
(Base: The 76% of museums that have board of trustees or equivalent overseeing body)				
Great deal	6	5	8	5
Some	30	35	17	18
No influence	63	59	73	77
Not sure	1	1	2	-
<u>Civic Groups</u>				
(Base: The 76% of museums that have board of trustees or equivalent overseeing body)				
Great deal	3	1	10	-
Some	21	20	24	18
No influence	74	78	60	82
Not sure	2	1	6	-
<u>Activist Community Groups</u>				
(Base: The 76% of museums that have board of trustees or equivalent overseeing body)				
Great deal	2	-	8	-
Some	15	14	19	14
No influence	81	85	67	6
Not sure	2	1	6	80
<hr/>				
* Less than 0.5%				

* Less than 0.5%

The actual methods by which trustees are selected vary greatly -- according to the responses of directors in an open-end question -- but the responsibility is primarily that of the board, its officers, or a committee of the board. In the majority of museums, trustees are nominated or recommended by the nominating committee (41%), the board (12%) or the chairman of the board (1%). Members of the museums nominate or recommend trustees in 4% of museums with boards, while the staff and government officials are responsible for recommendation or nomination of new members in a negligible proportion of museums.

The actual appointment or election of trustees also is done primarily by the board (37% of museums with boards) or its chairman (5% of museums with boards). However, the membership of the museum elects new trustees in 27% of museums with boards and in more than one in three of private non-profit museums with boards (35%). Trustees are appointed by government officials or organizations in one in five museums with boards (20%), but this proportion is due almost entirely to government-run museums where the percentage is a high 61%.

Only a small number of museums made any mention of ex officio trustees, with no significant differences between types of museums.

Table 163
METHODS OF CHOOSING TRUSTEES*
(Base: The 76% of museums that have board of trustees or equivalent overseeing body)

	Classification:										Size:										Governing Authority:		
	His- tory					Sci- ence					Art/ His- tory					Under \$50,000					Priv- ate Non- Prof- it %	Govern- ment %	Educa- tional Institu- tions %
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%			
Total	41	54	39	41	40	30					40	38	42	43	47	41	54	11	13				
Nominated by nominating committee	12	17	11	13	13	9					9	13	14	22	13	17	14	10	4				
Nominated/recommended by board	4	6	5	1	4	**					4	6	2	3	-	3	5	2	-				
Nominated/recommended by members of museum	1	2	1	2	5	-					1	-	2	2	-	6	2	**	6				
Nominated/recommended by chairman	1	1	2	3	1	**					-	2	4	1	3	4	1	2	6				
Recommended by officials and staff	**	-	1	-	-	**					-	1	-	1	-	3	**	1	-				
Nominated by government officials or organizations		44	30	47	44	36					33	43	39	41	43	50	45	19	23				
Appointed/elected by board	27	29	32	16	26	25					28	30	28	24	31	9	35	10	11				
Elected by museum membership	20	8	26	21	11	26					22	17	15	25	15	21	5	61	11				
Appointed by government officials or organizations	5	5	6	3	4	2					5	6	6	1	3	-	4	3	14				
Appointed/approved by chairman		6	1	6	7	2					3	1	8	3	3	1	2	2	36				
Appointed/approved by official(s) of school or academic society		7	3	4	6	4					2	6	9	4	6	10	5	4	-				
Some ex officio trustees	1	1	1	-	1	1					-	-	2	1	4	1	1	1	-				
Ex officio trustees are government officials		**	1	1	-	1					1	-	1	1	1	-	**	2	4				
Ex officio trustees are officials of school or academic society	**	-	-	1	-	1					**	-	-	-	-	1	**	1	-				
Entire board ex officio		12	12	8	7	11	23				13	14	10	7	9	11	11	13	18				
Other	**	1	-	-	-	1					**	1	-	-	-	-	**	1	-				
Not sure																							

* Percentages add to more than 100 because multiple responses were possible.

** Less than 0.5%

Length of Service of Trustees

Once a trustee has been elected or appointed to a board, how long does he or she normally remain on the board? To ascertain this, the length of a term, if specified, was determined, as well as the number of terms usually served.

In approximately four out of five museums with boards (79%), some sort of specified term is set, although it may vary from 1 year or less to a lifetime term. In the \$250,000 - \$499,999 group, the percentage with specified terms rises to 91%. There is little variation in any of the other categories, except educational institution museums, of which a low of 44% have specified terms.

The most popular term length is three years, the term in half of the museums (50%) with specified terms. Only one in four museums (26%) has specified terms that are longer than three years, but this proportion rises steeply in the larger museums. Four in ten of the museums with specified terms in the \$250,000 - \$499,999 and \$500,000 - \$999,999 sizes (40% and 39%, respectively) and 50% of the \$1,000,000 and over category have terms of more than three years. Trustees in government and educational institution museums also have longer terms of office; 48% of the government museums and 47% of the educational institution museums with specified terms have terms over three years, compared with 16% of the private non-profit museums.

Table 164
TERMS OF TRUSTEES ON BOARD
(Base: The 76% of museums that have board of trustees or equivalent overseeing body)

	Classification:										Size:				Governing Authority:		
	His- Sci- Art-					tory her					Under		\$50,000		\$50,000		Priv- ate Non- Prof- it
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Total	79	81	77	85	75	81	79	76	77	91	83	77	82	79	44	21	56
Specified term																	
1 year or less	10	11	12	10	*	12	13	6	13	5	3	5	13	5	-		
2 years	14	9	14	10	23	18	20	15	11	2	2	-	10	24	18		
3 years	50	55	54	51	48	35	48	52	51	53	56	45	61	23	35		
4 years	9	6	12	12	11	6	7	11	9	10	21	13	6	18	-		
5 years	7	7	4	10	10	10	6	8	4	10	9	20	5	10	26		
6-10 years	7	6	3	5	3	16	4	5	7	18	7	7	3	15	21		
11-15 years	*	-	-	*	1	*	-	-	-	-	-	5	*	*	-		
16-20 years	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
More than 20 years	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-		
Lifetime	3	6	1	2	4	3	2	3	5	2	2	5	2	5	-		
No specified term	21	19	23	15	25	19	21	24	23	9	17	23	18	21	56		

* Less than 0.5%

Equally as important as the length of a term is the number of terms a trustee can, and usually does, serve. In only a very small percentage of museums with boards (5%) are trustees ineligible to serve more than one specified term, compared with 72% in which trustees can serve two or more consecutive terms and the remaining 23% with either a lifetime or unspecified term. In those museums in which trustees are eligible to serve more than one consecutive term, 44% report that trustees do serve as long as they wish or are able. Only in the government museums is this proportion substantially lower (32%):

Table 165
NUMBER OF TERMS USUALLY SERVED BY TRUSTEES
(Base: The 76% of museums that have board of trustees or equivalent overseeing body)

	Classification:										Size:						Governing Authority:						
	His- tory					Sci- ence					Art					Priv- ate		Non- Prof- it		Government		Educational Institutions	
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%		
Total	23	24	25	17	28	22	67	71	77	65	73	23	27	27	11	19	28	20	25	56			
<u>Lifetime or No Specified Term</u>																							
<u>Eligible to Serve More than One Specified Term</u>	72	67	71	77	65	73	72	64	67	79	81	72	64	67	79	81	69	72	73	44			
Serve one term	5	8	6	1	-	4	5	6	4	3	-	4	6	4	3	-	4	2	10	11			
Serve few terms	43	44	42	36	40	51	43	50	34	47	52	43	50	34	47	52	38	41	50	30			
Serve as long as wish or are able	44	40	41	56	56	40	44	39	48	48	39	44	39	48	48	39	48	49	32	52			
Other	8	8	11	7	4	5	8	5	14	2	9	8	5	14	2	9	10	8	8	7			
<u>Not Eligible to Serve More than One Specified Term</u>	5	2	4	6	7	5	5	2	6	10	-	5	2	6	10	-	3	8	2				

Despite the fact that trustees in more than half of the museums with boards serve no specified term, a lifetime term, or as many terms as they wish or are able, only one in ten of the current trustees (9%) has served more than ten years. Approximately half the trustees (49%) have served between three and ten years, and one in four (26%) have served less than three years. However, the number of years on the board was not reported for 16% of the trustees:

Observation:

In light of the large number of museums in which trustees serve lifetime or unspecified terms or "as long as they wish or are able", the small proportion of trustees who have actually served for more than ten years is perhaps surprising, especially since consultants have indicated that entrenched boards are felt to be a problem to many directors.

Meetings of the Board and Its Executive Committee

One indication of the activity of the board is the frequency of meetings, and the directors were asked how often the full board meets on a regular basis. Almost half the boards (48%) meet at least once a month, but this proportion is lower among the art/history museums (31%), the \$1,000,000 and over museums (36%), and the educational institution museums (28%). Wide variations also can be seen regionally, with 39% of museum boards in New England meeting at least once a month compared with 68% of the boards in the West.

The number of boards that meet least frequently -- less than once a quarter -- is a relatively low 17%, but the proportion rises as high as 38% in educational institution museums and 40% in history museums of \$500,000 and over. On the other hand, in the West only 5% of the boards meet less than once a quarter:

Table 167
FREQUENCY OF REGULAR MEETINGS OF BOARD OF TRUSTEES
(Base: The 76% of museums that have board of trustees or equivalent body)

	Classification:										Size:										Governing Authority:																																																																																																																																																																																																																																																																						
	His- tory					Sci- ence					Art/ tory					Ot- her					Priv- ate Non- Prof- it	Government	Educational Institutions																																																																																																																																																																																																																																																																				
	Art		His-		Sci-		Art/		Sci-		Art/ tory		Ot- her		Under \$50,000	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999				\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50,000 to \$99,999	\$50

	Classification-Size:										Science:					
	Region:					Art:					History:					
	New Eng-land		North-east		South-east	Mid-west	Moun-tain	West-ern		\$50,000 to \$99,999		\$100,000 to \$499,999	\$500,000 and over			
	%	%	%	%	%	%	%	%	%	%	%	%	%			
At least twice a month	1	*	2	3	5	11	6	-	2	-	2	4	-	5	3	9
Once a month	38	49	44	44	45	57	54	52	45	45	54	33	41	64	35	36
Couple of times a quarter	10	6	14	11	8	15	8	16	21	13	13	4	7	11	26	14
Once a quarter	33	28	20	25	21	12	16	20	14	33	19	36	23	15	17	16
Less than once a quarter	18	17	20	17	21	5	16	12	18	9	12	27	25	5	19	25

* Less than 0.5%

* Less than 0.5%

Since an executive committee, rather than the full board, is often the means for conducting some of the most important business of the board, the study determined how many boards have an executive committee and how often that committee meets. Two of every three boards (66%) have executive committees. A higher proportion of boards of private non-profit museums have an executive committee (76%) than those of government (45%) or educational institution museums (40%).

More than half of the executive committees (55%) meet only on special occasions. (Such special occasions could be very frequent or very infrequent depending on circumstances within the museum.) Of those executive committees that do meet regularly, three in four (74%) meet at least once a month and 5% meet less than once a quarter:

Table 168
EXISTENCE OF EXECUTIVE COMMITTEE OF BOARD OF TRUSTEES
(Base: The 76% of museums that have board of trustees or equivalent overseeing body)

	Classification:						Size:						Governing Authority								
	Total		His- tory		Sci- ence		Art/ Ot- her		Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$999,999		\$1,000,000 and over		Priv- ate Non- Prof- it %	Government %	Educational Institutions %
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%				
Is executive committee	66	77	62	74	61	60	55	80	73	69	83	82	76	45	40						
No executive committee	34	23	38	26	39	40	45	20	27	31	17	18	24	55	60						

Table 169
FREQUENCY OF MEETINGS OF EXECUTIVE COMMITTEE
(Base: The 66% of museums with boards that have executive committee
= 50% of total)

	Total %
<u>Regular meetings</u>	<u>45</u>
At least twice a month	16
Once a month	58
Couple of times a quarter	11
Once a quarter	10
Less than once a quarter	5
<u>Meet on special occasions only</u>	<u>55</u>

Observation:

Although the survey did not inquire into the attendance at meetings of the board or executive committees, the frequency of meetings does indicate that serving as a trustee implies a fairly active participation on the part of the individual.

Participation of Staff in Board Meetings

In fewer than one in three museums with boards (31%) is the director a member of the board. Although no distinction was made between ex officio and elected membership on the board, the percentage of boards of which the director is a member was as low as 17% in government museums, rising to a high of 58% in educational institution museums.

However, attendance by the directors at meetings of boards of which they are not a member is high, with directors attending meetings of 89% of such boards, 78% regularly and 11% occasionally; this proportion rises as high as 99% in art museums and never goes below the 80% of art/history museums or government museums.

Attendance at board meetings by staff members is less regular, but staff members do participate to a fairly large extent in board meetings. When directors were asked if staff members, in general, attended board meetings, they responded that the staff attended meetings of 57% of the boards (33% regularly and 24% occasionally) but this proportion fell as low as 39% in the educational institution museums:

Table 170
PARTICIPATION OF DIRECTORS IN BOARD OF TRUSTEES
(Base: The 76% of museums that have board of trustees or equivalent overseeing body)

	Classification:						Governing Authority:		
	Total	Art	His- tory	Sci- ence	His- tory	Ot- her	Private Non-Profit	Govern- ment	Educational Institutions
	%	%	%	%	%	%	%	%	%
<u>Member of the board</u>	<u>31</u>	<u>35</u>	<u>30</u>	<u>35</u>	<u>33</u>	<u>26</u>	<u>35</u>	<u>17</u>	<u>58</u>
<u>Non-member</u>	<u>69</u>	<u>65</u>	<u>70</u>	<u>65</u>	<u>67</u>	<u>74</u>	<u>65</u>	<u>83</u>	<u>42</u>
Attend board meetings regularly	78	93	71	80	72	78	86	63	53
Attend occasionally	11	6	15	16	8	7	7	17	30
Attend not at all	11	1	14	4	20	15	7	20	17

Table 171
FREQUENCY OF ATTENDANCE OF STAFF AT BOARD OF TRUSTEE MEETINGS
(Base: The 76% of museums that have board of trustees or equivalent overseeing body)

	Classification:						Governing Authority:		
	Total	Art	His- tory	Sci- ence	His- tory	Ot- her	Private Non-Profit	Govern- ment	Educational Institutions
	%	%	%	%	%	%	%	%	%
Regularly	33	37	35	37	29	24	38	23	22
Occasionally	24	26	20	30	19	29	24	27	17
Not at all	43	37	45	33	52	47	38	50	61

Although the frequency of attendance by staff at board meetings is not very high, directors in almost two out of three museums with boards (64%) do feel that the professional staff understands the function and responsibilities of the board very well. Directors in at least nine of every ten museums with boards in each category believe that the professional staff understands the functions and responsibilities of the boards either very well or somewhat well, except in educational institution museums where the proportion was still a relatively high 83%:

Trustees' Involvement in and Knowledge of Museum Activities

In addition to the financial areas which have traditionally been considered a major responsibility of the board of trustees, museum directors were asked to evaluate the degree of involvement of the board as a group in non-financial programming decisions relating to exhibitions, collections and acquisitions. In the great majority of cases directors seem satisfied with their boards' activities in these areas: 83% of the directors evaluated the boards as being involved to approximately the right extent. Boards were considered too little involved in only 11% of the museums, and only 4% of the boards were evaluated as too much involved:

Table 173
EVALUATION BY DIRECTORS OF INVOLVEMENT OF BOARD OF TRUSTEES IN NON-FINANCIAL PROGRAMMING DECISIONS
(Base: The 76% of museums that have board of trustees or equivalent overseeing body)

	Classification:										Size:								Governing Authority:																	
	His- Sci- His- Ot-					Art/					Under \$50,000				\$50,000 to \$99,999				\$100,000 to \$250,000				\$250,000 to \$500,000				\$500,000 to \$1,000,000 and over				Priv-ate Non-Prof- it %	Government %	Educational Institutions %			
	Art		Sci		His		Ot		His		Sci		His		Ot		Art		Sci		His		Ot		Art		Sci		His					Ot		
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%				%	%	
Total	4	6	7	4	2	*	3	5	7	4	3	7	4	3	7	4	3	7	4	3	7	4	3	7	4	3	7	4	3	7	4	3	7	4	3	
Too much involved	11	11	11	6	8	15	11	10	10	10	13	7	10	12	18	79	3	2	-	3	1	-	6	4	1	1	-	-	-	-	-	-	-	-	-	
Too little involved	83	83	79	89	90	79	82	84	82	86	84	86	85	74	79	83	79	89	90	79	82	84	86	85	74	79	83	79	83	79	82	84	86	85	74	79
Involved about right	2	-	3	1	-	6	4	1	1	-	-	-	1	6	3	2	-	3	1	-	6	4	3	7	4	3	7	4	3	7	4	3	7	4	3	
Not sure																																				

* Less than 0.5%

* Less than 0.5%

Directors were also asked how well informed they thought the board was in two areas: the financial situation of the museum and the programs and operations of the museum.

Slightly less than two-thirds of the museums with boards (62%) felt the board was very well informed on the financial situation of the museum, with the proportion dropping to 55% in the history and science museums and 47% in the \$250,000 - \$499,999 size group. However, only 8% of the museums with boards felt that the board was poorly informed and the percentage never rose above the 11% in the \$250,000 - \$499,999 size group and in educational institution museums.

A smaller number of museums felt that the board was very well informed about the programs and operations -- 47% of the total of museums with boards and 36% of science museums, the latter probably reflecting the more technical nature of many of the programs. Only 11% felt the board was poorly informed about programs and operations, but this proportion rose to almost one in five (19%) of the \$500,000 - \$999,999 group:

Table 174
EVALUATION BY DIRECTORS OF HOW WELL INFORMED BOARD OF TRUSTEES IS
(Base: The 76% of museums that have board of trustees or equivalent overseeing body)

	Size:										Governing Authority	
	Classification:					Priv-ate Non-Prof-its					Government %	Educational Institutions %
	Art %	His- tory %	Sci- ence %	Art- istory %	Ot- her %	Under \$50,000 %	\$50,000 to \$99,999 %	\$100,000 to \$249,999 %	\$250,000 to \$499,999 %	\$500,000 to \$1,000,000 and over %		
Total %	67	55	55	70	73	63	69	65	47	56	64	60
Very well informed	29	25	36	22	19	29	24	26	41	33	28	32
Somewhat well informed	8	8	9	7	8	8	7	9	11	10	8	7
Poorly informed	1	-	1	-	1	*	-	-	1	1	*	1
Not sure												
About programs and operations of museum	47	46	48	36	49	49	48	45	46	39	47	48
Very well informed	42	44	40	49	39	40	39	47	43	42	42	40
Somewhat well informed	11	10	12	15	12	11	13	8	10	19	11	11
Poorly informed	*	-	*	-	-	-	-	-	1	-	-	1
Not sure												

* Less than 0.5%

Observation:

The relationship between directors and boards seems, in many areas, to be a good one. Most directors participate in the meetings of the board, and to a large extent they feel the board is knowledgeable about the museum and involved to the right degree. However, the survey did not consider whether the director approves or disapproves of the decisions of the board.

The understanding between board and staff, while naturally on a lower level, still seems substantial, with directors of 64% of museums with boards feeling their staff understands the functions and responsibilities of the board. Matching the directors' evaluations of how well informed the board is against their evaluations of the understanding of the board by the staff gives us an indication of two-way communications in museums:

Table 175
DIRECTORS' EVALUATION OF HOW WELL INFORMED BOARD IS ABOUT PROGRAMS
AND OPERATIONS OF MUSEUM COMPARED WITH EVALUATIONS OF HOW WELL
STAFF UNDERSTANDS BOARD
(Base: The 76% of museums that have board of trustees or other
overseeing body)

	<u>Total</u> %
<u>Board very well informed about programs and operations</u>	
Staff understands board very well	38
Staff understands board somewhat well	8
Staff understands board not at all well	1
<u>Board somewhat well informed about programs and operations</u>	
Staff understands board very well	20
Staff understands board somewhat well	19
Staff understands board not at all well	2
<u>Board poorly informed about programs and operations</u>	
Staff understands board very well	6
Staff understands board somewhat well	2
Staff understands board not at all well	3
Not sure	1

In 38% of museums with boards, the communications and understanding between board and staff is on a very high level, with the director feeling that the board is very well informed about programs and operations and that the staff understands the board very well.

Decision-making

To delineate the comparative roles of the board and staff in decision-making, each director was asked who was involved in and who had the final responsibility for seven major types of decisions applicable to the museum.

In determining the annual budget of the museum, 79% of museums reported that the director/staff and/or the board/officers/committees of the board were involved. However, the final decision was the responsibility of the board in 64% of the museums, compared with 21% in which the director/staff had the final responsibility. The board had final responsibility for determining the annual budget in at least half of the museums in all categories except government museums (38%) and educational institution museums (48%) where the final responsibility in a substantial number of cases was held by such other groups as government agencies, university departments, etc.:

Table 176
 RESPONSIBILITY FOR DETERMINING ANNUAL BUDGET OF THE MUSEUM
 (Base: The 98% of museums with boards that make such decisions = 74% of total)

	Classification:										Size:						Governing Authority:		
	His- tory					Sci- ence					Art/ Ot- her					Priv- ate Non-Prof- it	Government	Educational Institutions	
	%		%		%		%		%		%		%	%	%				
	%	%	%	%	%	%	%	%	%	%	%	%							
Total																			
</																			

Deciding how much to spend from the endowment is even more clearly a decision of the board than determining the annual budget. In 51% of responding museums the director or staff is involved in this decision, compared with 90% in which the board is involved. In 12% the director/staff has the final responsibility, compared with 86% in which the board has final responsibility.

The proportion of museums in which the board has the final responsibility rises as high as 92% in science and 96% in history museums. However, in some categories a relatively high proportion of museums report the final decision rests with the director/staff -- 31% of the \$50,000 - \$99,999 budget group and 32% of the educational institution museums:

Table 177
RESPONSIBILITY FOR DECIDING HOW MUCH TO SPEND FROM ENDOWMENT
(Base: The 45% of museums with boards that make such decisions = 34% of total)

	Classification:										Size:						Governing Authority:		
	His- tory					Art- Sci- His- tory					to to to to to						Priv- ate Non- Prof- it %	Government %	Educational Institutions %
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%			
Total %																			
51	69	34	49	40	60						Under \$50,000 %	\$50,000 to \$99,999 %	\$100,000 to \$249,999 %	\$250,000 to \$499,999 %	\$500,000 to \$1,000,000 and over %	47	89	77	
90	93	96	94	89	67						34	47	63	39	80	65			
7	11	3	4	13	2						94	81	91	88	87	96			
											5	1	6	12	17	7			
<u>Involved in Decision</u>																			
Director/Staff																			
Board/Officers/ Committees of Board																			
Other																			
<u>Final Responsibility</u>																			
12	11	4	8	4	37						4	31	9	-	14	9	10	32	
86	86	96	92	85	63						94	69	91	87	83	91	88	56	
2	3	-	-	11	-						2	-	-	13	3	-	2	12	

The final responsibility for determining capital improvement needs and organizing capital drives also rests with the board in most responding museums (71%), but the director/staff is involved in the decision in 67% of the museums. Only in government museums is the proportion of museums in which the board has the final responsibility significantly lower, again for the reason that a larger percentage of other groups has this final responsibility:

Although the final responsibility for making financial judgments on major acquisitions is the board's in a majority of museums (57%) the director/staff has this responsibility in one in three museums (33%). The order is reversed in the final responsibility for making quality judgments in selecting objects for acquisition: This decision is made by the staff in almost three in four responding museums (73%) compared with 22% in which the board has this final responsibility.

Only minor variations occur among the categories on the responsibility for making quality judgments on acquisitions, except in educational institution museums where the director/staff has final responsibility in 97% of the museums:

Table 179
 RESPONSIBILITY FOR MAKING FINANCIAL JUDGMENTS ON MAJOR ACQUISITIONS
 (Base: The 87% of museums with boards that make such decisions = 66% of total)

	Classification:						Size:								Governing Authority:											
	His- tory			Sci- ence			Art/ Ot- her			Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$499,999		\$500,000 to \$999,999		\$1,000,000 and over		Priv- ate Non-Prof- it %	Government %	Educational Institutions %		
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%					
Total %	72	73	62	90	66	78	59	70	86	88	85	93	69	78	82											
Director/Staff Board/Officers/ Committees of Board Other	70	81	68	59	85	57	73	69	65	66	63	68	74	60	57											
	14	9	17	11	9	20	13	19	10	21	18	3	10	26	9											
Final Responsibility																										
Director/Staff Board/Officers/ Committees of Board Other	33	30	31	44	18	40	24	36	46	34	44	42	29	36	60											
	57	66	55	51	80	44	64	54	50	52	48	58	65	42	38											
	10	4	14	5	2	16	12	10	4	14	8	-	6	22	2											

Table 180
RESPONSIBILITY FOR MAKING QUALITY JUDGMENTS IN SELECTING OBJECTS FOR ACQUISITION
(Base: The 93% of museums with boards that make such decisions = 71% of total)

	Classification:						Size:						Governing Authority:											
	His- tory			Sci- ence			Art/ Ot- her			Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$999,999		\$500,000 and over		Priv- ate Non-Prof- it %	Government %	Educational Institutions %		
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%						
Total %	87	90	80	97	80	93	79	89	98	93	96	99	86	88	100	34	30	24	9	16	11			
Involved in Decision	33	41	36	23	43	17	42	31	24	19	16	29	34	30	24	9	16	11						
Director/Staff Board/Officers/ Committees of Board Other	11	14	11	8	14	10	9	8	12	26	12	4	9	16	11									
Final Responsibility	73	75	64	76	68	87	63	73	84	78	89	82	72	69	97	24	22	3	4	9	-			
Director/Staff Board/Officers/ Committees of Board Other	22	20	28	20	27	12	31	19	14	14	9	18	24	22	3									
	5	5	8	4	5	1	6	8	2	8	2	-	4	9	-									

The planning of major exhibitions is a decision of the director/staff, which is involved in 91% of the responding museums and has final responsibility in 79%, compared with 25% in which the board is involved and 16% in which the board has final responsibility:

In almost two out of three of the responding museums (63%), the director/staff also has final responsibility for setting staffing requirements, but this drops to approximately half of the museums under \$50,000 (47%), history museums (50%) and government museums (54%):

Observation:

The major responsibilities of boards lie in the financial areas, while matters pertaining to the collection and exhibitions are more in the hands of the directors and staff. However, in all areas discussed, there is a great deal of interlocking involvement in making these decisions.

It should be emphasized in relationship to this entire chapter that all data reflect the views of directors about the trustees and not the reactions of the trustees themselves. Further research could provide valuable information on how the trustees view the board as well as all other aspects of museum activities.

CHAPTER VIII

FACILITIES

FACILITIES

The physical facilities of a museum -- its buildings and space, galleries, storage areas, offices, classrooms, etc. -- determine to a great extent how well it can fulfill its purposes and serve its public. The survey investigated many aspects of museums' facilities, including the date of their construction, the existence of various types of facilities, and the adequacy and use of the facilities.

The construction of museum facilities follows a pattern similar to that of the founding of museums as shown in Chapter I* -- a continual increase until World War II, a drop during the forties, and a rise again in the fifties and sixties. Since 1950, however, the construction (or acquisition, if historic site) of the primary facilities currently in use has been significantly greater than the founding of museums. During this period 33% of the museums were founded and 48% of the museums built primary facilities. Although it is possible, but not very likely, that museums founded since 1950 may have built primary facilities twice during the period, the difference in percentage points between the museums founded and primary facilities built does indicate that approximately 15% of today's museums that were established prior to 1950 have constructed new facilities since that date.

The percentage of museums that were founded before 1950 but have constructed primary facilities since that date is much higher in the classification of science (22%) than in art or history (11% each) and than in art/history (4%). The percentage of the "other" classification, in which all museums have at least some emphasis on science, is 24%

One reason for this relatively high percentage may be the great changes and advances in science in general in the twentieth century and a resulting need for new and different facilities for museums in this field. Differences between classifications are even sharper in terms of museums founded before 1900. Only 18% of today's science museums that were founded before 1900 still have primary facilities that were built then, compared with 55% of today's art museums founded before 1900 that are still using primary facilities built then and 90% of today's history museums. (These history museums may include historic sites, which preclude the construction of new facilities.)

The proportion of museums that were established before 1950 but have constructed primary facilities since that date is relatively consistent throughout size and governing authority categories but there are

* See Table 2

wide variations within geographic regions. In the Midwest indications are that 24% of the museums were founded before 1950 and have built new facilities since then compared with 17% in New England and in the Mountain Plains, 9% in the Southeast, 6% in the Northeast and 5% in the Western region.

A complete breakdown of the years in which primary facilities were built is shown in the following table:

Table 183
YEAR IN WHICH PRIMARY FACILITIES CURRENTLY IN USE WERE BUILT
(Base: Total museums)

	Classification:										Size:										Governing Authority:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																								
	Art/					His- Sci- His- Oc-					Under					\$50,000 to \$500,000					Private Non-Profit		Municipal County		Federal State		Educational Institutions:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																		
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%

(continued)

* Less than 0.5%

Table 183
YEAR IN WHICH PRIMARY FACILITIES CURRENTLY IN USE WERE BUILT (continued)
(Base: Total museums)

	Region:										Classification-Size:									
	New England					North-east					South-east					Mid-west				
	Eng-land	North-east	South-east	Mid-west	Moun-tain	West-ern	Eng-land	North-east	South-east	Mid-west	Eng-land	North-east	South-east	Mid-west	Moun-tain	Eng-land	North-east	South-east	Mid-west	West-ern
Total %	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
1970 and after	3	2	3	2	2	3	6	8	1	8	8	1	8	8	8	1	8	1	8	8
1960 - 1969	23	22	11	28	29	30	15	31	24	19	8	24	19	8	8	24	14	12	6	6
1950 - 1959	22	16	19	30	19	19	22	19	23	15	8	20	32	19	19	20	32	22	19	6
1940 - 1949	10	8	10	4	11	7	17	9	12	7	4	14	10	-	-	14	10	13	-	6
1930 - 1939	14	8	13	11	18	25	14	8	13	9	19	11	13	6	6	11	13	15	6	12
1920 - 1929	7	4	6	8	7	5	8	2	4	11	20	3	8	6	6	3	8	9	6	13
1910 - 1919	5	5	10	4	3	5	4	-	8	11	8	3	6	13	13	3	6	10	13	15
1900 - 1909	4	5	7	3	6	1	2	-	4	13	10	2	2	8	6	2	2	8	6	15
Before 1900	11	27	19	5	5	4	11	15	8	5	15	22	13	32	32	22	13	6	32	14
Not sure	1	3	2	2	-	1	1	8	3	2	-	-	2	-	-	-	2	3	-	-

Observation:

Forty-one percent of the museums in this country are functioning in primary facilities at least three decades old, and one in five (20%) has primary facilities more than half a century old. Museums in the largest budget size have primary facilities that are even older, with one in five museums (21%) of \$1,000,000 and over in primary facilities built before 1900. Although, as shown in the following pages, additions and renovations have been made in many cases, it is still likely that substantial numbers of museums have primary facilities that are seriously outmoded for the functions of the museums.

Museums were asked also the construction dates of any other separate facilities. The majority of museums have constructed or acquired such separate facilities, in most cases since 1950. Among classifications a higher percentage of science and history museums -- especially in the large budget size -- have separate facilities, with a high of 81% of history museums with budgets of \$500,000 and over. This high percentage of history museums with separate facilities is likely a result of the acquisitions of historic sites and buildings; in the case of science museums, it is likely the result of the construction of specialized buildings for different types of animals at many zoos and planetariums or other facilities often associated with science museums.

Table 184
YEAR(S) IN WHICH OTHER SEPARATE FACILITIES WERE CONSTRUCTED OR ACQUIRED*
(Base: Total museums)

	Classification:										Size:										Governing Authority:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																	
	His- Sci- Ot-					Art/	His- Sci- Ot-					Under \$50,000					\$50,000 to \$99,999					\$100,000 to \$249,999					\$250,000 to \$499,999					\$500,000 to \$999,999					\$1,000,000 and over					Priv-ate Non-Prof- it %	Government:					Educational Institutions:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																						
	Total %	Art %	Sci %	His %	Ot- her %		Art %	Sci %	His %	Ot- her %	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%		%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%

(continued)

* Percentages add to more than 100 because multiple responses were possible.
** Less than 0.5%

Table 184
YEAR(S) IN WHICH OTHER SEPARATE FACILITIES WERE CONSTRUCTED OR ACQUIRED (continued)
(Base: Total museums)

Total %	Region:										Classification-Size:																
	New Eng-land					Moun-tain Plains					Art:					History:					Science:						
	North-east		South-east		Mid-west	West-ern		Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$499,999		\$500,000 and over		Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$499,999		Under \$100,000		\$100,000 to \$499,999		\$500,000 and over	
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
5	6	4	6	6	1	5	15	1	6	6	7	8	6	5	6	6	6	5	6	6	5	6	6	15			
5	7	4	1	6	7	6	-	4	4	4	9	9	9	5	11	6	-	5	6	6	5	6	6	17			
7	8	6	2	6	10	9	11	2	9	9	6	5	7	5	7	6	6	6	9	6	6	9	6	11			
5	9	4	7	2	7	6	3	5	2	2	6	4	2	8	5	6	6	3	6	6	3	6	9	9			
7	4	3	7	10	7	9	8	-	6	6	4	2	9	4	2	-	-	2	18	11	2	18	11	11			
5	3	1	5	6	9	4	-	-	6	6	4	4	2	9	6	6	-	2	13	6	2	13	6	6			
4	2	2	4	5	5	6	3	-	4	4	2	4	4	4	5	6	6	2	15	13	2	15	13	13			
4	2	5	5	4	7	4	2	4	1	6	4	12	4	4	12	6	6	7	2	7	7	2	7	7			
12	12	9	14	14	11	12	4	18	11	11	11	15	22	38	19	38	26	6	23	26	6	23	26	26			
13	15	9	13	13	13	13	-	5	6	6	3	16	19	19	16	19	24	7	23	24	7	23	24	24			
5	7	4	2	4	4	9	3	7	2	4	4	8	12	13	19	17	11	6	4	17	6	4	17	17			
3	2	3	2	6	2	3	2	3	2	2	4	-	7	19	-	11	7	-	6	11	-	6	11	11			
2	2	4	1	3	3	1	-	-	2	2	4	3	8	7	3	8	6	-	8	7	-	8	7	7			
4	6	4	1	2	5	6	-	5	9	9	2	4	5	6	4	5	6	3	4	6	-	4	6	6			
2	2	1	1	2	4	4	3	-	6	6	4	1	6	6	1	-	-	2	3	15	-	3	15	15			
3	3	1	5	5	3	4	3	1	9	4	4	6	4	13	2	13	6	2	3	6	2	3	6	6			
3	3	6	3	1	2	1	-	11	4	4	2	4	4	19	4	19	9	-	-	9	-	-	9	9			
1	2	2	2	*	-	*	2	8	6	6	8	2	-	6	-	6	6	-	-	6	-	-	6	6			
3	12	5	*	1	1	2	-	1	2	2	2	5	2	2	5	2	2	4	2	2	2	2	2	2			
4	33	47	38	38	40	47	54	32	26	26	59	26	33	19	26	40	52	33	23	24	52	23	24	24			
2	2	2	1	*	4	2	-	4	2	2	-	2	2	2	4	2	2	2	-	2	-	-	2	2			
* Less than 0.5%																											

Museums were also questioned on any major additions and major renovations of facilities, apart from the acquisition or renovation of historic sites. The single most active year for major additions was 1972, with 7% of museums completing additions in that year, followed by 1971 (5%). 1972 was also the most active year for the completion of major renovations; 11% of museums completed renovations in that year. Although this is due largely to the continuous founding of museums up to 1972 and the consequent existence of a greater number of museums, there is still some indication that additions and renovations are on the rise.

Table 185
YEAR(S) IN WHICH MAJOR ADDITIONS TO EXISTING STRUCTURES WERE COMPLETED *(continued)
(Base: The 65% of museums that do not include historic structures)

	Region:										Classification-Size:									
	New England					North-east					South-east					Mid-west				
	Land	Eng-	North-	South-	Mid-	Moun-	tain	West-	ern		Land	Eng-	North-	South-	Mid-	Moun-	tain	West-	ern	
Total	7	5	4	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
1972	1	4	7	6	22	4	4	3	19	12	2	2	2	2	2	2	2	2	2	2
1971	5	2	5	8	7	5	5	4	-	-	4	4	4	4	4	4	4	4	4	4
1970	4	3	1	4	5	2	2	2	4	-	7	7	7	7	7	7	7	7	7	7
1969	3	4	2	**	4	4	4	2	4	-	7	7	7	7	7	7	7	7	7	7
1968	4	-	4	4	5	7	6	5	4	4	2	2	2	2	2	2	2	2	2	2
1967	3	1	3	7	3	1	1	4	-	5	2	2	2	2	2	2	2	2	2	2
1966	2	1	3	1	6	1	1	4	-	4	7	7	7	7	7	7	7	7	7	7
1965	3	3	2	2	5	5	5	5	5	-	4	4	4	4	4	4	4	4	4	4
1960-1964	8	3	10	4	18	4	4	5	7	3	22	22	22	22	22	22	22	22	22	22
1955-1959	6	3	7	9	7	2	2	3	6	7	11	11	11	11	11	11	11	11	11	11
1950-1954	3	2	3	2	1	1	8	-	3	1	11	11	11	11	11	11	11	11	11	11
1945-1949	1	-	1	-	1	2	2	-	-	2	2	2	2	2	2	2	2	2	2	2
1940-1944	1	1	1	1	**	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
1935-1939	2	2	1	1	1	1	6	-	-	2	4	4	4	4	4	4	4	4	4	4
1930-1934	1	-	2	1	1	1	1	-	-	5	4	4	4	4	4	4	4	4	4	4
1920-1929	2	3	6	-	2	1	-	2	-	5	13	13	13	13	13	13	13	13	13	13
1910-1919	1	4	3	1	1	1	1	1	6	2	4	4	4	4	4	4	4	4	4	4
1900-1909	1	1	2	-	1	-	-	-	6	1	4	4	4	4	4	4	4	4	4	4
Before 1900	**	-	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
No major additions	58	62	66	55	61	42	60	72	58	49	31	31	31	31	31	31	31	31	31	31
Not sure	1	-	2	1	1	1	2	-	3	1	2	2	2	2	2	2	2	2	2	2

* Percentages add to more than 100 because multiple responses were possible.

** Less than 0.5%

*** Base too small

Table 186
YEAR(S) IN WHICH MAJOR RENOVATIONS WERE COMPLETED*
(Base: The 65% of museums that do not include historic structures)

	Classification:										Size:										Governing Authority:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																															
	Art					Sci- His- Ot-					Under \$50,000					\$50,000 to \$1,000,000					Priv- ate Non- Profit																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																															
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%

*Percentages add to more than 100 because multiple responses were possible.

** Less than 0.5%

(continued)

Ownership of Buildings and Space

The buildings and space of those museums whose governing authority is a municipal, county, state or federal government are with few exceptions owned by the governing authority either directly or through the museum. The same is true, to a slightly lesser degree, of museums whose governing authority is an educational institution.

The ownership of buildings and space by museums whose governing authority is a private non-profit organization varies more widely. The buildings and space of one in three private non-profit museums (34%) are not owned by the non-profit organizations. Of these museums, almost one in four (24%) is owned by a municipal, county, state or federal government. Municipal governments alone own the buildings and space of 18% of these private non-profit museums:

Table 187
OWNERS OF BUILDINGS AND SPACE OF MUSEUMS GOVERNED BY PRIVATE NON-PROFIT ORGANIZATIONS
(Base: The 56% of museums with a private non-profit governing authority)

	Classification:						Size:						
	Art		Sci- His-		Ot-her	Under \$50,000 %	\$50,000 to \$99,999 %		\$100,000 to \$249,999 %		\$250,000 to \$999,999 %		\$1,000,000 and over %
	%	%	%	%			%	%	%	%	%	%	
Total %													
Non-profit organization administered in the public interest	66	70	67	65	73	55	62	64	75	72	78	75	
Municipal government	18	16	12	26	12	33	16	29	10	16	16	23	
County government	4	1	8	-	2	1	7	-	-	2	2	-	
Individual person or partnership	3	7	2	2	2	3	4	3	3	4	-	-	
State government	2	-	3	-	2	2	1	1	4	-	2	2	
Church or denominational group	2	*	4	2	6	-	3	1	3	3	-	-	
Public school district	1	-	-	2	2	2	1	1	-	-	-	-	
Private college or university	1	3	-	2	-	-	1	1	-	-	-	-	
Public college or university	*	1	-	-	-	-	1	-	-	-	-	-	
Federal government	*	-	-	1	-	-	-	-	-	-	2	-	
Other	3	2	4	-	1	4	4	-	5	3	-	-	

*Less than 0.5%

The buildings and space of those private non-profit museums that do not own their facilities are in the great majority of cases either donated to the museums or made available to the museum for a token rent:

Table 188
RENT PAID BY PRIVATE NON-PROFIT MUSEUMS THAT DO NOT ENTIRELY
OWN THEIR BUILDINGS AND SPACE
(Base: The 34% of private non-profit museums that do not own their buildings
and space = 19% of total)

	<u>Total</u> %
No rent or only a token rent	92
Rent based on market value	8

In only a small percentage of the private non-profit museums that do own their buildings and space, are these facilities mortgaged:

Table 189
PRIVATE NON-PROFIT MUSEUMS WHOSE OWNED BUILDINGS AND SPACE
ARE MORTGAGED
(Base: The 66% of private non-profit museums that own their buildings and
space = 37% of total)

	<u>Total</u> %
Are mortgaged	15
Are not mortgaged	82
Not sure	3

Observation:

Although a substantial number of private non-profit museums do not own the buildings and space, these facilities are provided without cost in almost all cases. Those museums that do own the buildings and space usually own them outright without a mortgage. Although these museums may not have the burden of rental or mortgage costs, this does not take into account any funds that must be spent for utilities, maintenance, repairs and remodeling, all of which may necessitate substantial expenditures by the museum, no matter who the legal owner of the property is.

Consultants have also noted that in some cases the buildings of private non-profit museums are located in such areas as city parks and are thus technically owned by the city, but the museums have the right to their total and perpetual use.

Exhibition and Storage Areas

Because of the importance of exhibition and storage areas to museums, the survey examined these in detail. Directors were asked to rate the adequacy of ten aspects of exhibition and storage space, using a scale ranging from "fully adequate" through "somewhat adequate" and "barely adequate" to "not adequate". Except for the available exterior space, a minor consideration in most museums, less than half of the museums for which the items were applicable rated any aspect of exhibition or storage space as fully adequate. Since fully adequate facilities are basic in the fulfillment of a museum's purposes and functions, obviously much must be done toward the expansion and/or renovation of exhibition and storage areas in most museums. Even combining the "fully adequate" and "somewhat adequate" ratings indicates that a large proportion of American museums appear to fall below minimum standards in these crucial areas.

Ten aspects of the exhibition area were rated by museums for which the items were applicable:

1. Available interior space
2. Available exterior space
3. Lighting
4. Protection against fluctuation and extremes of temperature and humidity
5. Protection against air pollution
6. Protection against mold and mildew
7. Protection against pests
8. Protection against fire
9. Protection against theft
10. Protection against vandalism

The responses on each aspect are contained in the following tables:

Table 190
ADEQUACY OF EXHIBITION AREA

	Classification					Size						Governing Authority				Educational Institutions Total			
	Art	History	Science	Art/History	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and Over	Private Non-Profit	Government		Municipal				
													Total	State					
Total	28	30	31	32	24	28	28	27	30	27	33	27	29	38	30	25	31	28	34
Available interior space (Base: the 95% of museums that felt item was applicable)	29	36	31	31	23	30	24	31	27	35	30	31	28	39	31	21	25	25	24
	15	13	14	13	16	13	17	16	18	10	14	16	12	9	10	15	17	25	7
	28	21	24	24	37	29	31	26	25	28	23	26	31	14	29	39	27	22	35
Available exterior space (Base: the 86% of museums that felt item was applicable)	62	59	66	70	55	65	62	66	41	52	64	64	58	79	51	53	59	59	58
	15	15	14	20	18	12	11	15	35	21	16	13	19	5	24	22	11	5	19
	8	7	9	6	11	9	13	4	3	7	5	10	5	6	5	6	11	12	10
	15	19	11	20	16	14	14	15	21	20	15	13	18	10	20	19	19	24	13
Lighting (Base: the 91% of museums that felt item was applicable)	44	46	40	44	41	37	45	51	61	44	37	42	48	72	42	40	41	45	39
	26	27	24	28	28	26	22	26	24	34	43	27	22	19	19	26	33	35	29
	14	15	15	12	15	17	16	11	5	10	8	15	12	3	20	11	14	4	26
	16	12	21	16	16	20	17	12	10	12	12	16	18	6	19	23	12	16	6

(continued)

Table 190
ADEQUACY OF EXHIBITION AREA (continued)

	Classification				Size							Governing Authority						
	His- tory		Sci- ence	Art/ His- tory	Ot- her	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and Over	Private Non- Profit	To- Fed- tal eral	Muni- cipal County	Educational Institutions To- Pub- Pri- vate			
	Art	%	%	%	%	%	%	%	%	%	%	%	%	%	%			
Total	35	33	45	36	23	33	31	33	31	45	40	30	41	50	41	27	30	22
Protection against fluctuation and extremes of temperature and humidity (Base: the 93% of museums that felt item was applicable)	20	16	24	20	27	14	24	26	30	27	26	20	20	25	20	19	22	13
Fully adequate	16	19	15	13	11	21	11	11	14	6	13	16	16	17	8	21	18	20
Somewhat adequate	30	32	16	31	39	32	34	30	25	22	21	34	23	8	31	23	33	37
Barely adequate																		16
Not adequate																		29
Protection against air pollution, including dust and gases (Base: the 93% of museums that felt item was applicable)	33	31	47	34	22	36	29	34	26	34	36	33	35	42	31	33	28	30
Fully adequate	23	20	21	27	28	19	23	26	29	35	26	22	23	20	29	20	31	20
Somewhat adequate	12	15	9	16	11	13	11	13	12	3	9	11	14	21	9	16	12	18
Barely adequate	32	34	23	23	39	32	37	27	33	28	29	34	28	17	31	31	29	32
Not adequate																		26
Protection against mold and mildew (Base: the 92% of museums that felt item was applicable)	39	32	48	43	38	39	34	41	40	54	52	41	38	38	43	34	36	41
Fully adequate	27	30	26	26	25	26	28	26	34	24	22	24	32	29	26	36	29	25
Somewhat adequate	11	10	11	14	11	10	14	13	5	8	12	9	12	22	6	14	18	17
Barely adequate	23	28	15	17	26	25	24	20	21	14	14	26	18	11	25	16	17	16
Not adequate																		17

(continued)

Table 190
ADEQUACY OF EXHIBITION AREA (continued)

	Region:										Classification-Size:									
	North- east					South- west					Art:					History:				
	Eng- land	North- east	South- east	Mid- west	Moun- tain Plains	West- ern	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 and over	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 and over	Under \$100,000	\$100,000 to \$499,999	\$500,000 and over	Under \$100,000	\$100,000 to \$499,999	\$500,000 and over
Total	34	24	25	46	32	45	27	35	36	46	34	34	20	50	48	44	42			
Protection against fluctuation and extremes of temperature and humidity (Base: the 93% of museums that felt item was applicable)		21	20	20	19	23	18	21	27	24	9	22	33	19	16	27	33			
Fully adequate		20	27	8	13	17	21	19	10	12	25	9	13	6	15	17	10			
Somewhat adequate		35	28	26	36	30	34	25	27	18	32	35	34	25	21	12	15			
Barely adequate																				
Not adequate																				
Protection against air pollution, including dust and gases (Base: the 93% of museums that felt item was applicable)																				
Fully adequate		25	27	43	33	45	36	27	44	38	36	26	20	27	56	43	34			
Somewhat adequate		28	26	26	23	16	20	33	23	31	15	21	31	34	15	18	39			
Barely adequate		11	17	7	10	18	3	16	8	4	16	10	14	6	7	14	6			
Not adequate		36	30	24	34	21	38	24	25	27	33	43	35	33	22	25	21			
Protection against mold and mildew (Base: the 92% of museums that felt item was applicable)																				
Fully adequate		38	29	47	37	54	41	38	53	64	36	21	25	49	50	50	45			
Somewhat adequate		33	25	25	28	22	29	21	22	20	28	33	38	19	24	27	25			
Barely adequate		11	8	20	7	8	3	22	9	8	10	14	6	13	9	12	14			
Not adequate		21	26	21	25	16	27	19	16	8	26	32	31	19	17	11	16			

(continued)

Table 190
ADEQUACY OF EXHIBITION AREA (continued)

	Classification				Size								Governing Authority				Educational Institutions	
	Art	His- tory	Sci- ence	Art/ His- tory	Ot- her	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and Over	%	Private Non- Profit	Fed- eral	State	Muni- cipal County	To- tal	Pri- vate
Total	45	31	15	45	31	15	45	31	15	45	31	15	45	31	15	45	31	15
Protection against pests such as moths, wood beetles, rats, etc. (Base: the 91% of museums that felt item was applicable)	59	41	38	49	42	47	45	45	28	57	46	48	39	64	33	35	48	47
Fully adequate	21	33	34	32	33	27	27	32	52	31	35	26	39	27	45	39	28	27
Somewhat adequate	5	11	14	5	8	8	12	13	7	4	9	9	10	8	4	15	10	14
Barely adequate	15	15	14	14	17	18	16	10	13	8	10	17	12	1	18	11	14	12
Not adequate																		
Protection against fire (Base: the 95% of museums that felt item was applicable)	54	44	45	54	33	44	51	39	36	56	53	46	46	68	33	46	40	41
Fully adequate	27	31	35	15	41	31	25	32	42	26	31	31	27	15	36	26	40	43
Somewhat adequate	9	7	8	13	17	7	15	15	8	6	6	9	13	8	11	16	6	4
Barely adequate	10	18	12	18	9	18	9	14	14	12	10	14	14	9	20	12	14	12
Not adequate																		

(continued)

Table 190
ADEQUACY OF EXHIBITION AREA (continued)

	Classification-Size:										Science:							
	Region:					Art:					History:							
	New Eng-land	North-east	South-east	Mid-west	Moun-tain Plains	West-ern	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 and over	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 and over				
Total %	46	47	48	55	38	47	57	52	59	68	46	35	32	56	40	39	36	
Protection against pests such as moths, wood beetles, rats, etc. (Base: the 94% of museums that felt item was applicable)	45	31	30	35	24	37	15	25	24	22	29	32	44	25	25	35	50	
Fully adequate	9	7	10	8	9	9	-	13	7	4	8	17	14	19	14	18	2	
Somewhat adequate	15	12	13	13	16	16	28	10	10	6	17	16	10	-	21	8	12	
Not adequate																		
Protection against fire (Base: the 95% of museums that felt item was applicable)	45	41	46	47	37	52	45	57	51	70	46	46	34	56	52	37	44	
Fully adequate	31	28	31	31	26	29	31	19	32	22	30	35	29	25	27	44	33	
Somewhat adequate	10	7	9	10	10	11	6	19	9	2	4	11	15	6	5	13	6	
Barely adequate	14	6	16	11	22	18	18	5	8	6	20	8	22	13	16	6	17	
Not adequate																		
(continued)																		

(continued)

Table 190
ADEQUACY OF EXHIBITION AREA (continued)

	Classification				Size						Governing Authority				Educational Institutions																		
	His- tory		Sci- ence		Art/ His- tory		Ot- her		Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$499,999		\$500,000 to \$999,999		\$1,000,000 and Over		Private Non-Profit		Muni- cipal County		Fed- eral State		To- tal		Pub- lic		Pri- vate		
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%		
Total																																	
Protection against theft (Base: the 95% of museums that felt item was applicable)	32	44	32	28	38	23	33	37	27	27	35	34						37	29	51	22	26	19	17	21								
	33	32	34	31	27	35	31	25	36	39	45	43						30	36	15	34	43	39	42	36								
	16	13	17	18	10	20	16	16	21	19	10	10						17	14	16	19	11	21	23	19								
	19	11	17	23	25	22	20	22	16	15	10	13						16	21	18	25	20	21	18	24								
Protection against vandalism (Base: the 95% of museums that felt item was applicable)	23																																
	42	24	26	18	28	14	27	21	17	17	21	24						26	21	41	20	13	10	14	4								
	13	46	41	34	35	48	41	39	41	45	50	47						41	42	24	36	55	46	42	50								
	22	15	12	18	13	13	10	13	18	21	13	15						12	15	17	18	12	16	15	18								
Not adequate		15	21	30	24	25	22	27	24	17	16	14						21	22	18	26	20	28	29	28								

(continued)

Table 190
ADEQUACY OF EXHIBITION AREA (continued)

Total %	Region:						Art:				History:				Science:								
	North- east		South- east		Moun- tain Plains		West- ern		Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$499,999		\$500,000 and over		Under \$100,000		\$100,000 to \$499,999		\$500,000 and over		
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
32	43	37	39	28	33	16	41	46	44	45	37	31	17	31	30	27	26						
33	31	32	24	35	35	38	26	25	36	45	34	23	40	44	26	28	46						
16	14	15	17	18	13	21	15	19	11	8	16	15	25	6	15	23	13						
19	12	16	20	19	19	25	18	10	9	2	13	31	18	19	29	22	15						
23	18	31	28	19	25	16	22	21	29	28	32	22	12	19	19	17	15						
42	49	38	34	44	46	40	45	50	40	50	43	26	47	49	35	28	49						
13	8	11	12	17	13	18	13	13	17	18	7	19	21	13	13	24	15						
22	25	20	26	20	16	26	20	16	14	4	18	33	20	19	33	31	21						

Protection against theft
(Base: the 95% of museums
that felt item was
applicable)

Fully adequate
Somewhat adequate
Barely adequate
Not adequate

Protection against
vandalism (Base: the
95% of museums that
felt item was
applicable)

Fully adequate
Somewhat adequate
Barely adequate
Not adequate

-- Twenty-eight percent of museums felt that available interior space was fully adequate. Interior exhibition space seems to be an especially critical problem in science museums; 20% felt interior exhibition space was fully adequate, and even including those science museums that felt interior space was somewhat adequate brings the proportion to only 44%. Size does not seem to be a significant factor in the adequacy of interior space. The problem of space is more severe in municipal-county museums and in the Midwest and Western regions, with half or less of the museums in each case rating this aspect as either fully or somewhat adequate.

-- Available exterior space is not a major problem in museums; 62% rate it fully adequate and 15% somewhat adequate. In fact, only in the \$250,000 - \$499,999 size did less than half the museums feel exterior exhibition space was not fully adequate, and in that group the lower percentage was partially offset by a 35% somewhat adequate rating.

-- The lighting of exhibition space also seems a relatively less serious problem. Although less than half the museums felt lighting was fully adequate, 70% rated it either fully or somewhat adequate. In none of the breakdowns did that proportion fall below 50%.

-- Thirty-four percent of the museums felt that protection against fluctuations and extremes of temperature and humidity was fully adequate, with an additional 20% rating it somewhat adequate. Although this item does not seem to be as critical as others, in several of the categories less than half the museums felt it was either fully or somewhat adequate. For example, forty-nine percent of history museums rated such protection somewhat or fully adequate, and that proportion fell to 43% in the under \$50,000 history museums. Forty-three percent of public educational institution museums rated this item fully or somewhat adequate.

-- Thirty-three percent of the museums felt that protection against air pollution was fully adequate, but a relatively high 32% rated it not adequate. Protection against mold and mildew was rated fully adequate by 39% of the museums and somewhat adequate by 27%, but more than a fifth of museums felt such protection was not adequate.

-- The same percentage of museums felt that both protection against pests and protection against fire was fully adequate (45%) or somewhat adequate (31%). These areas are of less concern to most museums; however, more than a fourth of the art museums under \$50,000 and more than a fifth of the science museums under \$100,000 felt that protection against pests was not adequate. At least one-fifth of state museums, museums in the Midwest and history museums under \$50,000 and between \$100,000 - \$499,999 felt that protection against fire was inadequate.

-- Protection against theft was considered fully adequate by 32% of museums and somewhat adequate by 33%. Although much of the publicity surrounding museum thefts has been associated with art museums, 44% of art

museums rated protection against theft fully adequate. Only 11% of art museums rated such protection not adequate, compared with 23% of science, 25% of art/history and 22% of the "other" classification.

-- Vandalism seems to be a major concern in many museums. Twenty-three percent felt that protection against vandalism was fully adequate, and this was only partially offset by the 42% that felt it was somewhat adequate. Only 4% of private educational institution museums, 13% of municipal-county museums and 14% of public educational institution museums considered protection against vandalism fully adequate. Fourteen percent of "other" museums and 18% of science museums considered this aspect fully adequate.

Observation:

Although some aspects of the exhibition areas of museums are far less adequate than others, in no aspect -- except, perhaps, available exterior space -- is the current situation considered to be remotely satisfactory. When a substantial percentage of museum directors feel that every item is not adequate or barely adequate, it seems likely that much must be done to improve exhibition space.

Additional exhibition space can be gained -- and in many cases a new and different public reached -- through mobile exhibitions, defined in the survey as exhibitions "of objects within a wheeled vehicle especially designed to transport such an exhibition to locations removed from the museum". However, very few museums have facilities for such exhibitions. When asked if the museum owns or rents a mobile unit, 7% of museums responded positively:

Table 191
 WHETHER MUSEUM OWNS OR RENTS ANY MOBILE UNITS SENT OUT IN FISCAL 1971-1972
 (Base: Total museums)

	Governing Authority:																			
	Government:																			
	Educational Institutions:																			
	Private Non-Profit																			
	Municipal County State Federal Total																			
Size:																				
Classification:																				
His- Sci- His- Ot-																				
Art tory ence tory her																				
Total																				
Owns or rents mobile unit	7	11	5	12	1	10	2	11	5	25	17	15	7	9	5	16	5	7	7	6
Does not own or rent mobile unit	93	89	95	88	99	90	98	89	95	75	83	85	93	91	95	84	95	93	93	94

Only in the \$250,000 - \$499,999 category did as many as one-quarter of the museums own or rent mobile units, and the percentage fell as low as 1% in the art/history classification.

Observation:

Mobile units have been considered a way of reaching out to the community, but their use is not yet widespread enough to judge their effectiveness. Seemingly most museums now feel that funds currently available can be spent to better use in other areas.

Storage Areas

Museums were asked to rate the adequacy of the same ten items listed for the exhibition area with regard to the storage space for the collection. The pattern of responses was similar to that for the exhibition area:

Table 192
ADEQUACY OF STORAGE AREA FOR MUSEUM COLLECTION (continued)

	Classification:										Size:					Governing Authority:				
	His- Sci- Art/					His- Sci- Art/					Under \$50,000					Private				
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Total %																				
	41	56	34	34	42	43	39	41	48	28	54	49	41	39	60	35	32	47	49	43
Protection against pests, such as moths, wood beetles, rats, etc. (Base: The 78% of museums that felt item was applicable)	29	22	33	30	34	23	26	29	24	50	28	22	27	34	19	36	41	21	19	24
Fully adequate	12	6	15	16	5	13	14	8	15	7	7	12	12	12	11	11	13	11	16	6
Somewhat adequate	18	16	18	20	19	21	21	22	13	15	11	17	20	15	10	18	14	21	16	27
Not adequate																				
	41	55	38	43	39	29	35	51	43	32	53	50	42	38	62	29	33	42	43	41
Protection against fire (Base: The 79% of museums that felt item was applicable)	28	23	29	26	27	34	28	23	25	41	22	30	24	34	14	36	42	29	33	24
Fully adequate	12	8	11	14	12	17	15	8	13	10	11	6	13	11	15	10	10	12	9	16
Somewhat adequate	19	14	22	17	22	20	22	18	19	17	14	14	21	17	9	25	15	17	15	19
Barely adequate																				
Not adequate																				

(continued)

Less than half the museums responding rated any item fully adequate except for available exterior space. For all items a substantial percentage of museums felt the storage space for the collection was not adequate.

-- Available interior space was rated fully adequate by the lowest percentage of museums (26%). As with the exhibition area, storage space is most critical in science museums, with only 17% rating it fully adequate.

-- Fifty-five percent of museums felt that the available exterior space was fully adequate, but 21% rated it not adequate. Forty-one percent of private educational institution museums felt exterior storage space was not adequate.

-- Lighting in the storage area was considered to be fully adequate by 44% of museums and somewhat adequate by an additional 24%. Lighting does not seem a major problem in the storage areas of most museums, although approximately one-quarter of the art/history museums and of all museums under \$50,000 did feel it was not adequate.

-- Thirty-two percent of museums felt that protection against fluctuation and extremes of temperature and humidity was fully adequate and 32% felt it was not adequate. Similarly, protection against air pollution was considered fully adequate by 34% and not adequate by 31%.

-- Protection against mold and mildew, protection against pests, and protection against fire in storage areas were each rated fully adequate by 41% of museums. Twenty-five percent felt they did not have adequate protection against mold and mildew, 18% not adequate protection against pests, and 19% not adequate protection against fire.

-- Theft and vandalism are not as serious a problem in the storage area as in the exhibition area. Protection against theft in storage areas was judged fully adequate by 40% of museums and the same percentage felt protection against vandalism was fully adequate. The problem is more acute in science museums; 25% said protection against theft was not adequate and 27% said protection against vandalism was not adequate, compared with 10% and 9%, respectively, for art museums.

Observation:

The most pressing problem concerning storage areas is the amount of interior space available for storage, although the need for improvement in other aspects of storage should not be overlooked. A substantial part of museum collections are in storage (see Chapter IV), and unless sufficient space is available, lighting is adequate, and the col-

lection is protected, deterioration is inevitable. Additionally, collections in storage are less accessible to scholars for research without full adequacy of space and of lighting.

Other Museum Facilities

In addition to exhibition and storage areas, museums were asked about facilities of other types. It was first established whether the museum had the facility in question; if the museum did not have the facility it was determined whether it was needed. The responses are shown on the following pages:

Table 193
EXISTENCE OF OR NEED FOR FACILITIES (continued)
(Base: Total museums)

	Classification			Size					Governing Authority					Educational Institutions		
	Art	Sci- ence	Art/ History	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and Over	Private					Total
											Non- Profit	Total	Fed- eral	State	County	
Total	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
<u>Restaurant/Cafeteria</u>																
Have	11	7	6	12	4	8	12	20	41	63	11	13	7	11	17	11
Haven't but need	19	8	17	11	10	12	15	23	30	20	15	14	7	13	16	7
Haven't and do not need	74	85	77	77	86	80	73	57	29	17	74	73	86	76	67	82
<u>Library</u>																
Have	75	72	76	84	63	76	86	85	82	93	78	72	91	62	72	61
Haven't but need	12	11	5	9	14	17	8	9	13	5	11	15	4	19	16	12
Haven't and do not need	13	17	19	7	23	7	6	6	5	2	11	13	5	19	12	27
<u>Shop/Sales desk selling museum-related items/books</u>																
Have	75	70	80	73	65	77	80	87	92	96	81	69	88	73	60	56
Haven't but need	13	13	11	19	17	13	12	8	4	2	12	15	4	17	18	14
Haven't and do not need	12	13	9	8	18	10	8	5	4	2	7	16	8	10	22	30
<u>Public parking</u>																
Have	74	76	60	74	70	79	83	69	73	69	72	78	67	84	80	68
Haven't but need	20	17	27	24	22	15	15	25	21	21	20	18	27	13	17	26
Haven't and do not need	6	7	13	2	8	6	2	6	6	10	8	4	6	3	3	6
<u>Accessibility by public transportation</u>																
Have	68	59	87	70	61	72	70	79	84	72	66	70	64	70	72	71
Haven't but need	18	22	7	16	20	14	20	15	12	24	21	15	17	16	14	13
Haven't and do not need	14	19	6	14	19	14	10	6	4	4	13	15	19	14	14	16

(continued)

The greatest need was expressed for facilities for the preservation, restoration or reconstruction of the collection. Thirty-three percent of museums did not have such facilities but needed them, with a high of 44% of art museums needing these facilities. Among budget sizes the highest percentage needing the facilities was in the \$50,000 - \$99,999 group (43%), but otherwise the need was inversely related to size, declining from 35% in the under \$50,000 group to 12% in the \$1,000,000 and over.

An almost equal need was expressed for separate exhibitions or galleries for children and for an auditorium/theatre, with 32% of museums reporting that they did not have but needed each type of facility. Science museums reported the greatest need for an auditorium (42%), compared with 29% of art and art/history museums. The need for children's galleries was relatively even throughout the breakdowns, except that low percentages of educational institution museums reported either the existence of or the need for these facilities.

Classrooms, lecture rooms and studios were also high on the list of needed facilities (29%), with a greater need among history museums (34%) and state museums (45%). Other facilities which at least one-fifth of museums do not have but need are workshop (24%), members' facilities (22%), public parking (20%), a field research station (20%), and a separate laboratory operation (20%).

The storage area was also included in this question, and 15% of museums reported that they had no storage area but needed it.

The other facilities which the largest number of museums do have are administrative offices (84%), storage space (80%), library (75%), shop/sales desk selling museum-related items/books (75%), and public parking (74%).

Adequacy of Other Facilities

Those museums that do have these other facilities were asked to rate the adequacy of the facilities on the scale of fully adequate, somewhat adequate, barely adequate or not adequate:

Table 194
ADEQUACY OF OTHER FACILITIES
(Base: Percentage of museums that have such facilities)

	Classification:										Size:							Governing Authority:					
	His- Sci- Art/					His- Ot-					Under		\$50,000 to		\$100,000 to		\$250,000 to		\$500,000 to		Priv- ate Non- Prof- it	Government	Educational Institutions
	Art	Sci	His	Art	His	Sci	Art	Sci	His	Art	Sci	\$50,000	\$99,999	\$249,999	\$499,999	\$999,999	\$1,000,000	and over					
Total	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Facilities for preservation, restoration or reconstruction of the collection (Base: 54%)																							
Fully adequate	28	28	26	31	46	18	30	22	25	22	33	40	30	24	25								
Somewhat adequate	40	37	36	47	30	48	33	52	44	40	51	35	35	49	40								
Barely adequate	20	21	26	14	14	17	25	12	19	20	8	13	22	14	27								
Not adequate	12	14	12	8	10	17	12	14	12	18	8	12	13	13	8								
Administrative offices (Base: 84%)																							
Fully adequate	47	43	47	48	46	48	43	48	46	58	39	45	44	52	39								
Somewhat adequate	30	31	33	23	32	30	35	29	26	23	32	35	30	29	39								
Barely adequate	13	16	11	14	10	14	15	10	15	6	17	12	15	10	13								
Not adequate	10	10	9	15	12	8	7	13	13	13	12	8	11	9	9								
Classrooms, lecture rooms and studios (Base: 47%)																							
Fully adequate	34	37	34	32	33	36	42	27	24	43	40	32	29	41	48								
Somewhat adequate	32	41	29	29	41	22	26	27	43	33	23	40	33	31	31								
Barely adequate	17	8	24	23	9	18	18	25	18	9	12	11	18	17	11								
Not adequate	17	14	13	16	17	24	14	21	15	15	25	17	20	11	10								
Auditorium or theatre (Base: 37%)																							
Fully adequate	56	61	60	54	*	35	62	48	57	53	60	52	50	63	62								
Somewhat adequate	22	27	17	24	*	25	18	20	27	20	20	29	24	16	30								
Barely adequate	10	7	10	11	*	17	15	11	8	8	9	8	10	12	8								
Not adequate	12	5	13	11	*	23	5	21	8	19	11	11	16	9	-								
*Base too small.																							
(continued)																							

(continued)

*Base too small.

Table 194
ADEQUACY OF OTHER FACILITIES (continued)
(Base: Percentage of museums that have such facilities)

	Classification:										Size:				Governing Authority:		
	Art/					His- Sci- His- Ot-					Under \$50,000 to \$1,000,000				Priv- ate Non- it	Government	Educational Institutions
	%	%	%	%	%	%	%	%	%	%	%	%	%	%			
Total	55	38	43	38	34	40	40	37	36	39	47	44	46	36	45	44	
Restaurant or cafeteria (Base: 12%)	18	29	23	31	31	32	26	29	32	25	33	24	25	30	25	29	
Fully adequate	12	14	14	20	16	17		16	13	21	9	10	20	18	12	16	
Somewhat adequate	15	20	17	15	12	17		18	19	15	11	22	9	16	18	11	
Barely adequate																	
Not adequate																	
Library (Base: 75%)																	
Fully adequate																	
Somewhat adequate																	
Barely adequate																	
Not adequate																	
Shop or sales desk selling museum-related items or books (Base: 75%)																	
Fully adequate																	
Somewhat adequate																	
Barely adequate																	
Not adequate																	
Public parking (Base: 74%)																	
Fully adequate																	
Somewhat adequate																	
Barely adequate																	
Not adequate																	

** Base too small for breakdown by categories.

(continued)

Table 194
ADEQUACY OF OTHER FACILITIES (continued)
(Base: Percentage of museums that have such facilities)

	Classification:						Size:						Governing Authority:							
	Art		Sci- His-		Ot-		Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$999,999		\$1,000,000 and over		Priv-ate Non-Profit %	Government %	Educational Institutions %	
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%					
Total	%																			
Accessibility by public transportation (Base: 68%)																				
Fully adequate	60	62	64	45	64	66				64	67	50	60	52	57	59	63	59		
Somewhat adequate	20	22	14	22	34	16				20	14	24	23	26	19	21	18	24		
Barely adequate	12	10	15	17	1	10				9	11	18	13	15	10	14	11	5		
Not adequate	8	6	7	16	1	8				7	8	8	4	7	14	6	8	12		
Members' facilities (Base: 31%)																				
Fully adequate	62																			
Somewhat adequate	22						**					**					**			
Barely adequate	11																			
Not adequate	5																			
Separate exhibitions or galleries designed especially for children (Base: 28%)																				
Fully adequate	45																			
Somewhat adequate	30						**					**					**			
Barely adequate	11																			
Not adequate	14																			
A field research station (Base: 8%)																				
Fully adequate	67																			
Somewhat adequate	11						**					**					**			
Barely adequate	6																			
Not adequate	16																			
** Bases too small for breakdowns by categories																				
(continued)																				

** Bases too small for breakdowns by categories

(continued)

Table 194
ADEQUACY OF OTHER FACILITIES (continued)
(Base: Percentage of museums that have such facilities)

	Classification:										Size:						Governing Authority:		
	Art/					His- Sci- His- Ot-					Size:						Priv- ate Non- Prof- it %	Government %	Educational Institutions %
	Total %	Art %	Sci- %	His- %	Ot- her %	Under \$50,000 %	\$50,000 to \$99,999 %	\$100,000 to \$249,999 %	\$250,000 to \$499,999 %	\$500,000 to \$999,999 %	\$1,000,000 and over %								
Separate laboratory operation (Base: 17%)																			
Fully adequate	40							**								**			
Somewhat adequate	28																		
Barely adequate	14																		
Not adequate	18																		
Workshop (Base: 59%)																			
Fully adequate	43							**								**			
Somewhat adequate	28																		
Barely adequate	16																		
Not adequate	13																		
** Bases too small for breakdowns by categories.																			

** Bases too small for breakdowns by categories.

Facilities for the preservation, restoration or reconstruction of the collection -- the item needed by the largest number of museums -- was also the item which the fewest museums that have such facilities felt to be fully adequate (28%). Thirty-two percent felt they were either not adequate or barely adequate.

Approximately one-third of the museums with classrooms, lecture rooms and studios, with a separate laboratory operation, and with a library also judged these facilities not adequate or barely adequate.

The adequacy of a library is of special importance. A relatively high 75% of museums report that they have libraries and 38% of these considered the libraries fully adequate. Forty-five percent of museums with libraries rate them less than adequate; 17% rate them not adequate. This may cause shortcomings in a number of other areas of museum activity, such as research and education.

Observation:

The lack of essential facilities can place upon museums handicaps that are impossible to overcome. With approximately one-third of the museums in this country expressing the need for facilities such as special galleries for children and facilities for the preservation of the collection -- and with some of these facilities not fully adequate in a substantial proportion of those museums that do have them -- the situation is certainly a serious one.

Revenue from Facilities

Because of the great need for funds in many museums, efforts are being made to develop new sources of revenue. It has been suggested that renting facilities could provide additional income. In response to a question on rental, slightly more than one-quarter of the museums (27%) indicated that they do rent out their facilities. However, in many cases rental charges apparently are made simply to cover the museum's cost, and some directors indicate that a loss is actually incurred. In these cases the renting of facilities would appear to be an additional service offered by the museum rather than a source of revenue.

Table 195
DOES THE MUSEUM RENT ITS FACILITIES TO OUTSIDE INDIVIDUALS OR GROUPS
(Base: Total museums)

		Governing Authority:																		
		Classification:					Size:					Government:					Educational Institutions:			
		Art										Municipal County					To- Pub- Pri- tal lic vate			
		His- Sci- His- Ot-	Art	Sci-	His-	Ot-	Under	\$50,000	\$100,000	\$250,000	\$500,000	\$1,000,000	To- Fed- tal eral State ty	To- Pub- Pri- tal lic vate	To- Pub- Pri- tal lic vate	To- Pub- Pri- tal lic vate				
		%	%	%	%	%	%	%	%	%	%	%	%	%	%	%				
Does rent	27	44	19	27	20	27	13	35	38	41	37	48	14	13	10	17	13	9	19	
Does not rent	73	56	81	73	80	73	87	65	62	59	63	52	86	87	90	83	87	91	81	
Total	%																			

The 44% of art museums that rent facilities compared with the 19% of history museums may be because the space in art museums is more suitable for a variety of functions. The low percentage of government museums (14%) and educational institution museums (13%) renting facilities is probably due either to their availability without charge or to government policies. These were all among the primary reasons given why museums do not rent facilities:

Table 196
WHY DOES MUSEUM NOT RENT ITS FACILITIES TO OUTSIDE INDIVIDUALS OR GROUPS
(Base: The 73% of museums which do not rent facilities)

	<u>Total</u> %
Not practical, not usable space	33
Facilities available free of charge	25
Government policy, museum policy	23
No demand	10
Objects, collections might be damaged	6
Lack of security	5
Inappropriate, not proper to rent such a facility	5
Lack of staff to handle details	4
We are non-profit	3
Other	5

Among the 27% of museums that do rent facilities, approximately half rent only to non-profit organizations:

Table 197

DOES MUSEUM RENT ONLY TO NON-PROFIT ORGANIZATIONS
(Base: The 27% of museums which rent facilities)

	<u>Total</u> %
Rents only to non-profit organizations	49
Rents also to individuals or profit-making organizations	51

The reasons given for renting only to non-profit organizations stress the desire of museums to serve the community and those organizations with interests related to those of the museum:

Table 198

WHY DOES MUSEUM RENT ONLY TO NON-PROFIT ORGANIZATIONS
(Base: The 49% of the museums that rent facilities which rent only to non-profit organizations = 13% of total)

	<u>Total</u> %
We are non-profit, serve community	33
Like to rent to groups with special interests related to museum	21
Profit-making organizations don't need our facilities	14
Government policy	9
Profit-making organizations require service staff we don't have	9
Might get out of hand	8
Other	20
Don't know	3

Museums that rent both to non-profit organizations and to individuals or profit-making organizations were asked the purposes for which their facilities were rented. Except for social gatherings, the purposes given do not seem very different from those that would be expected from museums that rent to non-profit groups only:

Table 199
FOR WHAT PURPOSES DOES MUSEUM RENT ITS FACILITIES TO OUTSIDE GROUPS
(Base: The 14% of museums which rent facilities both to non-profit organizations and individuals or profit-making organizations)

	<u>Total</u> %
Meetings, conferences	45
Social gatherings -- weddings, receptions, picnics, etc.	42
Music, films, performing arts events	18
Lectures	14
Exhibitions and museum related events	9
Bazaars, auctions, fashion shows, etc.	4
Other	14

Another source of revenue that has been mentioned is the regular sale of alcoholic beverages within the museum. Only a small proportion of museums (3%) regularly sell alcoholic beverages, but the percentage does rise as high as 17% in the \$1,000,000 and over category:

Table 200
ARE ALCOHOLIC BEVERAGES REGULARLY FOR SALE WITHIN THE MUSEUM*
(Base: Total museums)

	Alcoholic beverages for sale %	No alcoholic beverages for sale %
<u>Total</u>	<u>3</u>	<u>97</u>
Art	7	93
History	2	98
Science	2	98
Art/history	1	99
Other	**	100
Under \$50,000	1	99
\$50,000 to \$99,999	1	99
\$100,000 to \$249,999	2	98
\$250,000 to \$499,999	5	95
\$500,000 to \$999,999	6	94
\$1,000,000 and over	17	83

* Percentages should be read horizontally.

** Less than 0.5%

The reasons given for not selling alcoholic beverages are:

Table 201

WHY ARE ALCOHOLIC BEVERAGES NOT FOR SALE IN THE MUSEUM
(Base: The 97% of museums which do not regularly sell alcohol in the museum)

	<u>Total</u> %
Illegal, against the law	32
Inappropriate, out of place	16
Have no license	14
No food or beverages of any kind sold	14
Against museum policy	17
Lack of proper facilities	13
No demand, unnecessary	13
Concern for safety of exhibits	4
Other	1

Observation:

Rental of facilities and, to much less a degree, the sale of alcoholic beverages, are activities in only a small proportion of museums. Apparently, the museums that do not engage in these activities either believe they cannot do so or feel it would be contrary to their purposes and/or policies. Thus it appears unlikely that such activities will be undertaken by these museums in the near future.

CHAPTER IX

FINANCES AND BUDGET

FINANCES AND BUDGET

In this chapter the budgets and finances of museums are analyzed from a number of viewpoints. The first section discusses current funds for fiscal 1971-1972, with a breakdown of income by sources; ordinary expenditures such as payroll and other direct expenses; extraordinary expenditures such as acquisitions of land, buildings, equipment or collections; and the unexpended balances at the beginning and end of the year.

Funds other than current funds -- endowment funds, funds similar to endowments, unexpended funds for land, buildings, equipment or collections, and other special funds -- are then considered, with the additions to and deductions from funds and the balances of funds at the beginning and end of the year. The use of certain basic business practices by museums is next examined, followed by a consideration of the policy and practices concerning endowment funds as a part of the overall financing of museums.

Finally, this chapter probes into the real financial condition of museums beyond the mere budget outline of disposition of funds: cut-backs resulting from financial pressures, the adequacy of current operating budgets and the need for additional funds, the fund increases needed to undertake improvements in operations and what these improvements might be, the degree of expectation museums have in obtaining funds from various support sources, and the perceived importance of these different support sources in the future operations of museums.

A number of special characteristics of museums should be kept in mind when considering the data in this chapter. First of all, museums are not designed to be profit-making or even self-supporting operations. This may seem too obvious to mention, but museums' budgets are often judged in business terms with the emphasis on bottom-line figures. This view misses the point of budgets in the total fiscal picture of museums. Rather than representing profit or loss statements, museum budgets are valuable as an itemized report of the inflow and outflow of funds and are so treated here.

Despite an overemphasis on the bottom line in accounting, the public does seem well aware of the basic not-for-profit and public trust character of museums. In a study of a substantial cross section of the American people conducted in early 1973 for the Associated Councils of the Arts by the National Research Center of the Arts, it was found that barely 15% of the public believe that any kind of museum is mostly self-supporting. In fact the vast majority of people are aware that either philanthropy or government furnishes most of the funds available to museums. The financial data in this section verify this belief, revealing, for example, that earnings from all museum operations and investment properties amount to less than half (42%) of total income.

Another factor that should be kept in mind is the imposition of certain legal and other requirements on a great number of museums, especially government museums. In some cases, for example, these museums are not permitted to operate with a deficit or a surplus, but must begin and end the year with a zero balance. Based on a budget request by the museum and an estimate of revenues and income that may be generated from other sources, an amount is appropriated for the year's operations. If the museum does generate more income than anticipated, it is legally restricted from spending it and the sum reverts to the government treasury. In other cases the amount is carried over as a cash balance by the museum into the next fiscal year, thus forcing the museum into a false "surplus" position since the "surplus" is deducted from the following year's appropriation.

The practices of private non-profit museums are generally quite different, according to consultants, but the results are often similar. Private non-profit museums usually estimate budgets for the coming year, then make efforts to meet these anticipated costs with income. If the fund-raising effort does not succeed, there is an income gap. If it exceeds expectation, there is a cushion for the following year. Overall, private non-profit museums seem to carry a balance forward each year sufficient to cover the first fifth of the following year's operation, even if this requires drawing from funds other than current funds, if available.

Finally, any judgments on the soundness of museums' finances or on their fiscal policies and practices must take into account their purposes and functions and overall plans of operation. There is no intention here to make quality judgments on the purposes and functions of any museum or on the museum's success in fulfilling these purposes in terms of income or expenditures. However, some judgments are made on the ability of museums to handle their accounting and a number of suggestions are made on how museums might better communicate their real financial positions and requirements.

Income in Fiscal 1971 - 1972

Total income received in fiscal 1971 - 1972 by the 1,821 museums was \$513,341,000.*

* This amount does not include gifts-in-kind, objects on loan for display or any other similar enhancement of museum assets from private or public sources.

Sixty-three percent of this total amount was received as income from the private sector* -- private support, operating revenues and non-operating revenues -- and 37% as income from the public sector.

Income from the private sector totaled \$326,745,000, the sources of which were:

- private support, \$109,290,000 (21% of total income). This includes contributions and donations from individuals, corporations and foundations, membership funds, allocations from colleges and universities, and amounts raised by affiliated organizations and United Funds.
- operating revenues, \$150,090,000 (29%). This includes such earned income as admission fees, tuition, sales from museum shops, revenues from parking lots and restaurants, etc.
- non-operating revenues, \$67,365,000 (13%). This amount represents income and gains or losses on investment properties and other fixed assets reported as part of current funds.

Support from the public sector totaled \$186,596,000, and represents all funds received directly from local, state and federal governments.

*Throughout the examination of income, the phrase "income from the private sector" refers to private support, operating revenues and non-operating revenues combined. "Private support" refers only to contributions, memberships, allocations from colleges and universities, and amounts raised by affiliated organizations and United Funds.

Table 202
TOTAL INCOME IN FISCAL 1971-1972
(Base: Total museums)
(Dollar amounts in thousands)

Classification:												Size:											
Total		Art		History		Science		Art/ History		Other		Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$499,999		\$500,000 to \$999,999		\$1,000,000 And Over	
	\$/%		\$/%		\$/%		\$/%		\$/%		\$/%		\$/%		\$/%		\$/%		\$/%		\$/%		\$/%
Income from the private sector	326,745	125,638	35,754	85,276	47,636	32,441	12,630	14,683	31,668	37,181	40,886	189,697	63	79	52	56	89	41	53	59	60	63	67
	109,250	51,128	9,636	28,049	9,661	10,816	6,848	7,956	15,925	19,032	15,835	43,694	21	32	14	18	18	14	30	30	31	25	15
Operating revenues	150,090	37,912	20,364	44,599	32,419	14,796	4,287	5,291	9,886	12,102	16,481	102,043	29	24	30	30	61	18	20	18	19	25	37
Non-operating revenues	67,365	36,598	5,754	12,628	5,556	6,829	1,495	1,436	5,857	6,047	8,570	43,960	13	23	8	8	10	9	5	11	10	13	15
Support from the public sector	186,596	32,528	33,203	67,845	5,807	47,213	10,202	12,002	21,982	24,576	23,529	94,305	37	21	48	44	11	59	45	41	40	37	33
Total income	513,341	158,166	68,957	153,121	53,443	79,654	22,832	26,685	53,650	61,757	64,415	284,002											

Income from the private sector	Governing Authority:						Educational Institutions:								
	Government:			Municipal County			Total			Public			Private		
	Total	Federal	State	Total	County	\$/%	Total	\$/%	Total	\$/%	Total	\$/%			
Private support	7,607	1,589	3,026	31	27	16,094	6,131	11,869	22,632	10,909	11,723	91	54		
	5	3	8	22	2	2,992	11	3	82	73	91	61	54		
Operating revenues	24,092	2,947	8,523	15	5	12,622	2,947	8,523	2,434	1,108	1,326	8	10		
	15	5	22	22	21	21	5	22	9	8	10	8	10		
Non-operating revenue -	2,395	1,595	320	2	3	480	1,595	320	4,128	650	3,478	4	27		
	2	3	1	1	1	1	3	1	15	4	27	4	27		
Support from the public sector	118,138	48,672	25,943	78	89	43,523	48,672	25,943	5,117	4,010	1,107	27	9		
	78	89	69	73	73	73	89	69	18	27	9	27	9		
Total income	152,232	54,803	37,812	152,232	54,803	59,617	54,803	37,812	27,749	14,919	12,830	27,749	14,919	12,830	

Governing Authority:										Educational Institutions:										
Government:					Municipal					Total			Public			Private				
Private		Non-Profit			Total		Federal		State		County		\$/%		\$/%		\$/%		\$/%	

(continued)

Table 202
TOTAL INCOME IN FISCAL 1971-1972 (continued)
(Base: Total museums)
(Dollar amounts in thousands)

	Region:						
	Total \$/%	New England \$/%	Northeast \$/%	Southeast \$/%	Midwest \$/%	Mountain Plains \$/%	Western \$/%
<u>Income from the private sector</u>	<u>326,745</u>	<u>42,996</u>	<u>101,998</u>	<u>52,066</u>	<u>76,999</u>	<u>15,698</u>	<u>36,988</u>
Private support	63	88	54	72	69	57	57
	109,290	12,836	34,072	11,781	29,414	8,333	12,854
	21	26	18	16	26	30	20
Operating revenues	150,090	15,352	39,582	36,970	33,081	6,097	19,008
	29	32	21	51	30	22	29
Non-operating revenues	67,365	14,808	28,344	3,315	14,504	1,268	5,126
	13	30	15	5	13	5	8
Support from the public sector	186,596	5,879	85,381	20,509	34,548	12,026	28,253
	27	12	46	28	31	43	43
<u>Total income</u>	<u>513,341</u>	<u>48,875</u>	<u>187,379</u>	<u>72,575</u>	<u>111,547</u>	<u>27,724</u>	<u>65,241</u>

	Classification-Size:						
	Art:		History:				
	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 to \$4,999,999	\$5,000,000 to \$9,999,999	Under \$100,000
<u>Income from the private sector</u>	<u>3,066</u>	<u>5,382</u>	<u>21,724</u>	<u>95,467</u>	<u>13,428</u>	<u>13,648</u>	<u>3,294</u>
Private support	89	83	79	79	64	64	54
	2,203	3,585	13,022	32,318	4,283	2,148	1,777
	64	55	48	27	15	10	29
Operating revenues	750	1,125	4,717	31,320	6,882	9,346	1,336
	22	18	16	26	25	44	22
Non-operating revenues	112	672	3,985	31,829	2,263	2,154	181
	3	10	15	26	8	10	3
Support from the public sector	380	1,085	5,676	25,387	14,708	7,525	2,850
	11	17	21	21	52	36	46
<u>Total income</u>	<u>3,445</u>	<u>6,467</u>	<u>27,400</u>	<u>120,854</u>	<u>28,136</u>	<u>21,173</u>	<u>6,144</u>

Governing authority -- Nearly two-thirds (63%) of total support from the public sector went to government museums, approximately one-third (34%) to private non-profit museums and 3% to educational institution museums.

Support from the public sector accounted for 78% of income from all sources that was received by government museums, and for an even higher 89% of total income received by federal museums.

Public support accounted for only 19% of the income to private non-profit museums, with the additional 81% derived from the private sector (26% in private support, 37% in operating revenues and 18% in non-operating revenues). Similarly, educational institution museums received only 18% of total income from public support, with the remaining 82% coming from the private sector. Private support alone accounted for more than half (58%) the income in educational institution museums, most of which came from the parent school, college or university; 9% of the total income came from operating revenues and 15% from non-operating revenues. However, a considerable part of the funds received by public educational institution museums from the educational institutions were in turn received by the institutions from government sources, particularly state governments. Thus, the support received by educational institution museums from the public sector, directly and indirectly, was greater than shown in these tables.

Observation:

It is noteworthy that private non-profit and private educational institution museums receive significant support from government sources. In turn, government museums also obtain some of their support directly from private contributions. Of course, these figures do not include other less direct support such as gifts-in-kind and voluntary work donated by the private sector or the free facilities and equipment or tax exemption provided by the public sector.

Classifications -- Museums in the "other" classification received 59% of their income from the public sector, followed by history museums (48%) and science museums (44%), compared with 21% of income derived from the public sector by art museums and 11% by art/history museums. (This is partially due to the fact that fewer art and art/history museums are government run.)

In dollar volume, total income received by art and science museums was nearly equal (\$158,166,000 and \$153,121,000, respectively), although there are more art museums than science museums. History museums, by far the largest classification in number, received a much more modest \$68,957,000.

Although the 44% of income received by science museums in support from the public sector was the greatest single portion of their income, these museums did receive a substantial 30% from operating revenues. Similarly, history museums received the greatest single portion of income from the public sector (48%) and 30% from operating revenues.

Observation:

History museums comprise not only the more conventional type of museum but also history sites and villages, which have an established tradition of charging admission and providing parking and restaurant facilities on a charge basis.

Budget size -- The percentage of income received from the public sector decreases as the budget size increases, from 45% in museums under \$100,000 to 33% in museums of \$1,000,000 and over. Income from the private sector thus accounted for more than half of total income in museums of all budget sizes. Operating and non-operating revenues alone accounted for 52% of income in museums of \$1,000,000 and over; this proportion declined to only 25% in museums under \$100,000. Conversely, private support was relatively even throughout budget sizes (ranging from 25% to 31%), except in the largest size where private support accounted for only 15% of total income.

Budget size within classification -- Eighty-nine percent of total income was received from the private sector by the smallest art museums (under \$50,000), and this proportion declined only slightly to 79% in the largest art museums (\$500,000 and over). Private support represented 64% of the income in the smallest art museums, compared with only 27% in art museums of \$500,000 and over. Conversely, non-operating revenues rose substantially as the budget size increases, from 3% of total income in the smallest art museums to 26% in the largest. Internally generated income -- operating and non-operating revenues combined -- accounted for only one of every four dollars of income in the smallest art museums, remaining at approximately that level in the middle-sized art museums but jumping sharply in the largest art museums to more than half of total income (52%).

History museums present a different picture. These museums depended upon support from the public sector for more than half of total income in all budget sizes except \$500,000 and over, where support from the public sector dropped to 36% of total income. The largest history museums, like art museums of that size, obtained more than half their income (54%) from operating and non-operating revenues, with operating revenues alone accounting for 44% of income.

Science museums follow a less regular pattern. Those under \$100,000 and those of \$500,000 and over received 46% and 45%, respectively, of total income from the public sector. This proportion dropped to 39% in the middle-sized science museums (\$100,000 to \$499,999), which were more dependent on private support (34% of total income) than their smaller or larger counterparts (29% and 14%, respectively).

Art museums and science museums of \$500,000 and over, approximately equal in number, had nearly equal total income of \$120,854,000 and \$117,427,000, respectively. However, the largest science museums received more than twice as much in government funds (\$53,410,000) than the largest art museums (\$25,387,000), while the largest art museums received almost twice as much in private support (\$32,318,000) than their science counterparts (\$16,341,000). The sharpest difference in sources of income, however, was in non-operating revenues: The \$31,829,000 received by the largest art museums was more than three times the \$10,279,000 received by the largest science museums.

Observation:

An important reason for the differences in income between the large art and science museums is the higher proportion of private non-profit art museums and, in turn, the higher proportion of government science museums.

Regions -- New England received the smallest proportion of total income in support from the public sector (12%). The Northeast received the largest proportion (46%), closely followed by the Mountain Plains and the West (43%). New England museums derived the major portion of their income from operating and non-operating revenues (32% and 30%, respectively), while those in the Southeast received more than half of total income (51%) from operating revenues alone. The Midwest received 31% of total income from government sources, and nearly equal proportions from private support (26%) and operating revenues (30%).

Specific Sources of Private Support

Of the total \$109,290,000 received by the 1,821 museums in private support, \$50,123,000 (45%) was contributed directly by individuals in donations, memberships, etc., \$6,322,000 (6%) by corporations, and \$22,676,000 (21%) by foundations. The remaining private support (28%) was received from intermediate fund-raising sources, such as United Fund organizations, special fund-raising events or colleges, universities or schools. Naturally these sums include funds obtained from individuals, corporations and foundations, but they are so much smaller than the amount of direct giving from these sources that the comparative percentages of giving would be little changed even if further breakouts were possible;

Table 203
SOURCES OF PRIVATE SUPPORT IN FISCAL 1971-1972
(Base: Total museums)
(Dollar amounts in thousands)

	Total \$/%	Classification:					Size:									
		Art \$/%	History \$/%	Science \$/%	Art/ History \$/%	Other \$/%	Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	\$100,000 to \$249,999 \$/%	\$250,000 to \$499,999 \$/%	\$500,000 to \$999,999 \$/%	\$1,000,000 And Over \$/%				
Individuals	50,123 45	23,191 46	6,176 65	11,912 43	4,111 43	4,733 43	2,635 39	3,492 45	5,755 36	7,189 38	5,948 37	25,104 58				
Corporations	6,322 6	2,148 4	528 5	1,869 7	1,063 11	714 7	423 6	270 3	589 4	1,593 8	1,278 8	2,169 5				
Foundations	22,676 21	11,905 23	1,488 16	5,108 18	2,060 21	2,115 20	625 9	991 13	2,863 18	5,090 27	3,725 24	9,382 21				
Special fundraising events	12,373 11	6,042 12	902 9	3,084 11	934 10	1,411 13	984 14	1,055 13	1,599 10	2,092 11	1,324 8	5,319 12				
United Fund organizations	2,933 3	995 2	102 1	1,206 4	310 3	320 3	468 7	168 2	385 2	1,168 6	594 4	150 *				
Allocated by colleges and universities	12,966 12	5,636 11	109 1	4,731 17	1,178 12	1,312 12	1,480 22	1,718 22	4,629 29	1,182 6	2,825 18	1,132 3				
Other	1,897 2	1,211 2	331 3	139 *	5 *	211 2	233 3	262 3	105 1	718 4	141 1	438 1				
Total Private Support	109,290	51,128	9,636	28,049	9,661	10,816	6,848	7,956	15,925	19,032	15,835	43,694				

(continued)

* Less than 0.5%

Table 203
 SOURCES OF PRIVATE SUPPORT IN FISCAL 1971-1972 (continued)
 (Base: Total museums)
 (Dollar amounts in thousands)

	Total \$/%	Governing Authority:					Educational Institutions:		
		Government:							
		Private Non-Profit \$/%	Total \$/%	Federal \$/%	State \$/%	Municipal County \$/%	Total \$/%	Public \$/%	Private \$/%
Individuals	50,123 45	44,232 52	3,904 51	158 10	1,978 65	1,768 60	1,987 12	863 9	1,124 16
Corporations	6,322 6	5,634 7	390 5	280 18	28 1	82 3	298 2	108 1	190 3
Foundations	22,676 21	19,846 23	1,412 19	663 41	197 7	552 18	1,418 9	451 5	967 14
Special fundraising events	12,373 11	11,146 13	955 13	438 28	130 4	387 13	272 2	242 3	30 *
United Fund organizations	2,933 3	2,595 3	329 4	50 3	88 3	191 6	9 *	-	9 *
Allocated by colleges and universities	12,966 12	287 *	608 8	-	596 20	12 *	12,071 75	7,473 82	4,598 67
Other	1,897 2	1,873 2	9 *	-	9 *	-	15 *	14 *	1 *
Total Private Support	109,290	85,613	7,607	1,589	3,026	2,992	16,070	9,151	6,919

(continued)

* Less than 0.5%

Table 203
 SOURCES OF PRIVATE SUPPORT IN FISCAL 1971-1972 (continued)
 (Base: Total museums)
 (Dollar amounts in thousands)

	Total \$/%	Region:					
		New England \$/%	Northeast \$/%	Southeast \$/%	Midwest \$/%	Mountain Plains \$/%	Western \$/%
Individuals	50,123 45	8,293 66	15,453 45	6,465 54	11,544 40	2,111 26	6,257 49
Corporations	6,322 6	275 2	1,986 6	427 4	1,749 6	1,131 14	754 6
Foundations	22,676 21	1,988 15	10,556 31	1,635 14	5,115 17	1,776 21	1,606 12
Special fundraising events	12,373 11	668 5	2,995 9	1,335 11	4,784 16	1,039 12	1,552 12
United Fund organizations	2,933 3	31 *	319 1	323 3	1,469 5	440 5	351 3
Allocated by colleges and universities	12,966 12	1,532 12	2,060 6	1,412 12	3,858 13	1,822 22	2,282 18
Other	1,897 2	49 *	703 2	184 2	895 3	14 *	52 *
Total Private Support	109,290	12,836	34,072	11,781	29,414	8,333	12,854

(continued)

 * Less than 0.5%

Table 203
SOURCES OF PRIVATE SUPPORT IN FISCAL 1971-1972 (continued)
(Base: Total museums)
(Dollar amounts in thousands)

	Total \$/%	Classification-Size:											
		Art:				History:				Science:			
		Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	\$100,000 to \$499,999 \$/%	\$500,000 And Over \$/%	Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	\$100,000 to \$499,999 \$/%	\$500,000 And Over \$/%	Under \$100,000 \$/%	\$100,000 to \$499,999 \$/%	\$500,000 And Over \$/%	
Individuals	50,123 45	965 43	1,283 36	3,675 28	17,268 53	632 36	864 59	2,995 70	1,685 79	736 41	2,642 27	8,534 53	
Corporations	6,322 6	29 1	146 4	540 4	1,433 4	244 14	60 4	141 3	83 4	66 4	737 7	1,066 7	
Foundations	22,676 21	2 *	280 8	3,956 30	7,667 24	415 24	114 8	628 15	331 15	131 7	2,168 22	2,809 17	
Special fundraising events	12,373 11	282 13	570 16	1,456 11	3,734 12	269 15	181 12	403 9	49 2	123 7	938 9	2,023 12	
United Fund organizations	2,933 3	106 5	80 2	363 3	446 1	47 3	-	55 1	-	88 5	920 9	198 1	
Allocated by colleges and universities	12,966 12	807 37	1,214 34	2,424 19	1,191 4	83 5	-	26 1	-	580 33	2,440 25	1,711 10	
Other	1,897 2	12 1	12 *	608 5	579 2	46 3	250 17	35 1	-	53 3	86 1	-	
Total Private Support	109,290	2,203	3,585	13,022	32,318	1,736	1,469	4,283	2,148	1,777	9,931	16,341	

* Less than 0.5%

Classification -- The major portion of total private support of art museums (\$51,128,000) was received from individuals (46%); the \$23,191,000 from individuals to art museums was larger than individual contributions to history and science museums combined. The next largest portion of private support to art museums was the \$11,905,000 from foundations (23%), which was more than half (53%) the total amount supplied by foundations to all museums.

Although the \$6,176,000 received from individuals by history museums was far lower than that received by art museums, it accounted for a higher 65% of history museums' total private support. In the science, art/history and "other" classifications, individual support amounted to 43% of total private support.

Budget size -- Individual support was more than half (58%) of total private support in museums of \$1,000,000 and over, and remained the major single portion of private support in all other sizes (ranging from 45% of the \$50,000 - \$99,999 museums to 36% of the \$100,000 - \$249,999 museums). Foundations accounted for the second largest portion of private support in museums \$250,000 and over. Allocations by colleges and universities accounted for the second largest proportion in museums under \$250,000, a reflection of the larger number of educational institution museums in the smaller budget size groups.

Governing authority -- More than half of private support was accounted for by individuals in private non-profit museums (52%) and in government museums (51%); however, total private support of the latter group was a minor percentage of income overall. Conversely, educational institution museums relied heavily on funds from the parent school (75% of private support), with the proportion reaching 82% in the public educational institution museums.

Region -- The largest percentage of private support was accounted for by individuals in New England (66%), compared with a low of 26% from individuals in the Mountain Plains. Although in the Northeast the major portion of private support was received from individuals (45%), a substantial 31% was derived from foundations; the \$10,556,000 in foundation support was almost as much as that received from foundations in all other regions combined.

Budget size within classification -- The proportion of contributions from individuals was more than half of total private support in the largest museums of all three major classifications (53% in art and science, 79% in history). Support from individuals accounted for at least a plurality of private support in all budget sizes within classifications except for the \$100,000 - \$499,999 art museums, in which foundations funds represented 30% of total private support.

Operating Revenues

The income generated from operations of all museums was \$150,090,000, with the largest percentages derived from admissions for general and special exhibitions (30%) and from sales of articles and materials from museum shops and sales by other means (26%):

Table 204
OPERATING REVENUES IN FISCAL 1971-1972
(Base: Total museums)
(Dollar amounts in thousands)

	Total \$/%	Classification:					Size:									
		Art \$/%	History \$/%	Science \$/%	Art/ History \$/%	Other \$/%	Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	\$100,000 to \$249,999 \$/%	\$250,000 to \$499,999 \$/%	\$500,000 to \$999,999 \$/%	\$1,000,000 to \$999,999 \$/%	And Over \$/%			
General and special exhibit admissions	46,275 30	5,549 15	10,625 52	18,124 41	6,737 21	5,240 36	1,780 42	1,674 32	3,103 32	5,195 43	5,603 33	28,920 28				
Admissions to lectures, films, performances	5,588 4	1,866 5	818 4	1,866 4	651 2	387 3	134 3	647 12	680 7	278 2	870 5	2,979 3				
Tuition	9,092 6	7,429 20	2 *	886 2	72 *	703 5	264 6	442 8	899 9	848 7	1,279 8	5,360 5				
Other program charges	4,149 3	907 2	426 2	2,412 5	67 *	337 2	182 4	148 3	378 4	242 2	323 2	2,876 3				
Sales of articles and materials from museum shops and by other means	39,000 26	13,322 35	6,117 30	8,758 20	6,360 20	4,443 30	1,258 29	1,834 34	3,155 32	2,872 24	4,445 27	25,436 25				
Restaurants and parking facilities and related activities	34,984 23	4,312 11	835 4	9,673 22	17,585 54	2,579 17	6 *	161 3	696 7	1,381 11	2,083 13	30,657 31				
Fees for services to other museums	811 1	362 1	2 *	83 *	11 *	353 2	38 1	81 2	36 *	66 1	276 2	314 *				
Miscellaneous	10,191 7	4,165 11	1,539 8	2,797 6	936 3	754 5	625 15	304 6	939 9	1,220 10	1,602 10	5,501 5				
Total operating revenues	150,090	37,912	20,364	44,599	32,419	14,796	4,287	5,291	9,886	12,102	16,481	102,043				
* Less than 0.5%																
(continued)																

(continued)

* Less than 0.5%

Table 204
OPERATING REVENUES IN FISCAL 1971-1972 (continued)
(Base: Total museums)
(Dollar amounts in thousands)

	Government:				Educational Institutions:									
	Private Non-Profit		Federal		State		Municipal County		Total		Public		Private	
	Total \$/%	\$/%	\$/%	\$/%	\$/%	\$/%	\$/%	\$/%	\$/%	\$/%	\$/%	\$/%	\$/%	
General and special exhibit admissions	46,275 30	36,228 29	9,714 40	332 11	5,042 60	4,340 34	333 14	152 14	181 14					
Admissions to lectures, films, performances	5,588 4	3,412 3	1,908 8	87 3	105 1	1,716 14	268 11	260 23	8 1					
Tuition	9,092 6	8,822 7	193 1	- -	25 *	168 1	77 3	5 *	72 5					
Other program charges	4,149 3	3,756 3	289 1	- -	87 1	202 2	104 4	17 1	-87 7					
Sales of articles and materials from museum shops and by other means	39,000 26	33,257 27	4,696 20	973 33	1,350 16	2,373 19	1,047 43	594 54	453 33					
Restaurants and parking facilities and related activities	34,984 23	28,652 23	6,272 26	1,451 49	1,521 18	3,300 26	60 2	50 5	10 1					
Fees for services to other museums	811 1	632 1	65 *	- -	11 *	54 *	114 5	1 *	113 9					
Miscellaneous	10,191 7	8,805 7	955 4	104 4	382 4	469 4	431 18	29 3	402 30					
Total operating revenues	150,090	123,564	24,092	2,947	8,523	12,622	2,434	1,108	1,326					
(continued)														
* Less than 0.5%														

* Less than 0.5%

(continued)

Table 204
 OPERATING REVENUES IN FISCAL 1971-1972 (continued)
 (Base: Total museums)
 (Dollar amounts in thousands)

	Total \$ / %	Region:					
		New England \$ / %	Northeast \$ / %	Southeast \$ / %	Midwest \$ / %	Mountain Plains \$ / %	Western \$ / %
General and special exhibit admissions	46,275 30	6,452 42	9,255 22	9,072 25	10,375 30	2,028 32	9,093 47
Admissions to lectures, films, performances	5,588 4	739 5	381 1	1,186 3	1,609 5	286 5	1,387 7
Tuition	9,092 6	1,697 11	1,826 5	442 1	3,555 11	460 8	1,112 6
Other program charges	4,149 3	339 2	2,365 6	84 *	634 2	242 4	485 3
Sales of articles and materials from museum shops and by other means	39,000 26	3,682 24	15,490 40	7,075 19	6,563 20	1,882 31	4,308 23
Restaurants and parking facilities and related activities	34,984 23	550 4	6,192 16	18,399 50	7,622 23	737 12	1,484 8
Fees for services to other museums	811 1	142 1	139 *	26 *	211 1	117 2	176 1
Miscellaneous	10,191 7	1,751 11	3,934 10	686 2	2,512 8	345 6	963 5
<u>Total operating revenues</u>	<u>150,090</u>	<u>15,352</u>	<u>39,582</u>	<u>36,970</u>	<u>33,081</u>	<u>6,097</u>	<u>19,008</u>

* Less than 0.5%

(continued)

Table 204
OPERATING REVENUES IN FISCAL 1971-1972 (continued)
(Base: Total museums)
(Dollar amounts in thousands)

	Total \$/%	Classification-Size:											
		Art:				History:				Science:			
		Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	\$100,000 to \$499,999 \$/%	\$500,000 And Over \$/%	Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	\$100,000 to \$499,999 \$/%	\$500,000 And Over \$/%	Under \$100,000 \$/%	\$100,000 to \$499,999 \$/%	\$500,000 And Over \$/%	
General and special exhibit admissions	46,275 30	11 1	77 7	1,254 28	4,207 13	977 48	827 39	3,362 49	5,459 59	695 52	2,413 42	15,016 41	
Admissions to lectures, films, performances	5,588 4	18 2	8 1	244 5	1,596 5	72 4	597 28	121 2	28 *	47 4	411 7	1,408 4	
Tuition	9,092 6	257 34	239 21	1,114 24	5,819 19	- -	- -	2 *	- -	72 5	272 5	542 1	
Other program charges	4,149 3	3 *	33 3	118 2	753 2	56 3	19 1	196 3	155 2	90 7	301 5	2,021 5	
Sales of articles and materials from museum shops and by other means	39,000 26	374 51	655 58	1,110 23	11,183 36	579 28	497 24	2,003 29	3,038 32	178 13	1,304 22	7,276 20	
Restaurants and parking facilities and related activities	34,984 23	** *	- -	339 7	3,973 13	1 *	56 3	710 10	68 1	93 7	832 14	8,748 23	
Fees for services to other museums	811 1	- -	15 1	55 1	292 1	2 *	- -	- -	- -	65 5	18 *	- -	
Miscellaneous	10,191 7	87 12	98 9	483 10	3,497 11	340 17	113 5	488 7	598 6	96 7	315 5	2,386 6	
Total operating revenues	150,090	750	1,125	4,717	31,320	2,027	2,109	6,882	9,346	1,336	5,866	37,397	

* Less than 0.5%

** Less than \$500.

Classification -- The largest proportion of operating revenues in art museums was collected from sales of articles and materials (35%) followed by tuition fees (20%).

Observation:

Tuition revenues are no doubt from art classes and lectures and are an indication of community service program interest among art museums that was noted in the chapter on purposes and functions.

History museums, on the other hand, received more than half of operating revenues (52%) in general and special exhibit admissions, although a substantial 30% was accounted for by sales. Science museums and the "other" classification each received a plurality of operating revenues in admissions (41% and 36%, respectively), with sales accounting for 20% of operating revenues in science museums and 30% in the "other" classification. Restaurant and parking facilities and related activities accounted for more than half (54%) of the operating revenues of art/history museums.

Observation:

It should be remembered that the income from shop sales and revenues from restaurants and parking facilities are gross figures which do not indicate the "profitability" or "unprofitability" of these operations. Experience has shown, in fact, that in many cases these operations are not profitable and are maintained more as a public service than for any other reason. However, it is still significant to see how well art museums, for example, do in the selling of articles and materials and in collecting tuition and, similarly, how important admissions are to history and science museums.

Governing authority -- The proportion of operating revenues collected in admissions was higher in government museums (40%), particularly state government museums (60%), than in private non-profit museums (29%)

and in educational institution museums (14%). The largest percentage of operating revenues earned by educational institution museums was from sales of articles and materials (43%), especially in public educational institution museums (54%). Private non-profit museums collected a nearly equal 29% from admissions and 27% from sales, and 23% from restaurants, parking facilities and related activities.

Observation:

It should be noted again that operating revenues account for a much higher proportion of income in private non-profit museums and that the total dollar amount of operating revenues in private non-profit museums is far higher than in government and educational institution museums combined.

Region -- Admissions accounted for the largest proportion of operating revenues in every region except the Northeast (where sales of articles and materials accounted for 40% of operating revenues) and the Southeast (where restaurants, parking facilities and related activities accounted for 50%).

Budget size within classification -- The small art museums derived a higher proportion of revenues from sales (51% in the under \$50,000 and 58% in the \$50,000 - \$99,999 group) than the larger art museums (23% in the \$100,000 - \$499,999 group and 36% in the \$500,000 and over). Tuition revenues were proportionately higher in the smallest art museums (34%) than in the largest (19%). Admissions accounted for the largest percentage of operating revenues only in the \$100,000 - \$499,999 art museums (as noted in Chapter V, only a small proportion of art museums charge admissions at all).

Admissions remained the largest proportion of operating revenues in all budget sizes of history museums and science museums; sales of articles and materials were the second largest proportion, except in science museums of \$500,000 and over in which restaurants, parking facilities and related activities were the second largest.

Non-operating revenues

Of the non-operating revenues generated by museums from investments and disposition of investment properties and other fixed assets*, investment income accounted for 94% with only 6% derived from the net of gains and losses.

* Non-operating revenues reported here include only interest income and gains (or losses) on disposition of investment properties and other fixed assets that are reported in current funds. Investment income and gains (or losses) that are included in other funds are examined later in the discussions of those other funds.

Table 205
NON-OPERATING REVENUES IN FISCAL 1971-1972
(Base: Total museums)
(Dollar amounts in thousands)

	Classification:				Size:							
	Total \$ / %	Art \$ / %	History \$ / %	Science \$ / %	Art/ History \$ / %	Other \$ / %	Under \$50,000 \$ / %	\$50,000 to \$99,999 \$ / %	\$100,000 to \$249,999 \$ / %	\$250,000 to \$499,999 \$ / %	\$500,000 to \$999,999 \$ / %	\$1,000,000 And Over \$ / %
Investment income	63,216 94	33,310 91	5,609 97	12,409 98	5,179 93	6,709 98	1,357 91	1,401 97	5,585 96	6,042 100	8,338 98	40,493 92
Gain or (loss) on disposition of in- vestment properties and other fixed assets	4,149 6	3,288 9	145 3	219 2	377 7	120 2	138 9	35 3	272 4	5 *	232 2	3,467 8
Total non-operating Revenues	67,365	36,598	5,754	12,628	5,556	6,829	1,495	1,436	5,857	6,047	8,570	43,960

	Government:			Educational Institutions:		
	Private Non-Profit \$ / %	Total \$ / %	Federal \$ / %	State \$ / %	Municipal County \$ / %	Total \$ / %
Investment income	57,028 94	2,308 96	1,580 99	320 100	408 85	3,880 94
Gain or (loss) on disposition of investment properties and other fixed assets	3,814 6	87 4	15 1	- -	72 15	248 6
Total non-operating Revenues	60,842	2,395	1,595	320	480	4,128

(continued)

* Less than 0.5%

Table 205
NON-OPERATING REVENUES IN FISCAL 1971-1972 (continued)
(Base: Total museums)
(Dollar amounts in thousands)

	Region:					
	New England \$/%	Northeast \$/%	Southeast \$/%	Midwest \$/%	Mountain Plains \$/%	Western \$/%
Total	\$/%					
Investment income	63,216 94	24,555 86	3,257 98	14,896 100	1,157 91	5,072 99
Gain or (loss) on disposition of investment properties and other fixed assets	4,149 6	3,789 14	58 2	(392) **	111 9	54 1
Total non-operating Revenues	67,365	28,344	3,315	14,504	1,268	5,126

	Classification-Size:						
	Art:		History:		Science:		
	Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	Under \$100,000 \$/%	\$100,000 to \$499,999 \$/%	\$500,000 And Over \$/%
Investment income	109 97	674 100	3,937 99	600 98	2,303 100	2,156 99	10,073 98
Gain or (loss) on disposition of investment properties and other fixed assets	3 3	(2) **	48 1	14 2	(40) **	152 7	206 2
Total non-operating Revenues	112	672	3,985	614	2,263	2,168	10,279

* Less than 0.5%

** Percentages are based on positive amounts only

* Less than 0.5%

** Percentages are based on positive amounts only

Art museums generated more funds from investments than all other classifications of museums combined (\$33,310,000 for art museums compared with \$29,906,000 for all others). Correspondingly, the overwhelming majority of investment income is earned by private non-profit museums -- \$57,028,000 -- with \$3,880,000 earned from investments by educational institution museums (almost entirely accountable to private educational institution museums) and \$2,308,000 by government museums, the bulk of which is earned by federal museums.

Specific Sources of Support from the Public Sector

Of the total \$186,596,000 received by museums from the public sector, 49% (\$90,042,000) was from local (municipal and county) government. Nearly half (48%) of local support -- \$42,993,000 -- went to municipal-county museums, but almost as much -- \$41,608,000 -- went to private non-profit museums.

The second largest proportion of support from the public sector (32%) was from the federal government. Of the total \$60,778,000 in federal funds, all but \$13,521,000 went to federal museums; private non-profit museums received \$10,083,000. Support from the public sector -- broken down by local government, state arts council or commission, other state government, specific federal agencies and departments, and other federal government -- was as follows:

Table 206
SUPPORT FROM THE PUBLIC SECTOR IN FISCAL 1971-1972
(Base: Total museums)
(Dollar amounts in thousands)

	Total \$/%	Classification:						Size:							
		Art \$/%	History \$/%	Science \$/%	Art/ History \$/%	Other \$/%	Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%		\$100,000 to \$249,999 \$/%		\$250,000 to \$499,999 \$/%		\$500,000 to \$999,999 \$/%	\$1,000,000 And Over \$/%
Local government	90,042 49	20,136 62	6,604 20	37,612 55	1,506 26	24,184 51	5,393 53	5,858 49	9,153 42	12,916 53	16,178 69	40,544 43			
State arts council or commission	7,320 4	1,777 5	2,945 9	391 1	502 9	1,705 4	220 2	208 2	697 3	1,455 6	1,283 5	3,457 4			
Other state government	28,456 15	1,558 5	13,783 41	4,157 6	1,393 24	7,565 16	3,324 33	2,663 22	7,192 33	7,160 29	2,613 11	5,504 6			
National Endowment for the Arts	715 *	595 2	20 *	14 *	73 1	13 *	26 *	48 *	95 *	102 *	131 1	313 *			
National Endowment for the Humanities	627 *	369 1	43 *	- *	209 4	6 *	- *	9 *	13 *	532 2	12 *	61 *			
National Science Foundation	2,788 1	-	-	1,936 3	21 *	831 2	150 1	- *	458 2	196 1	177 1	1,807 2			
National Institutes of Health	636 *	-	-	561 1	- *	75 *	- *	6 *	1 *	- *	98 *	331 1			
National Museum Act	347 *	-	-	281 *	51 1	15 *	- *	- *	- *	15 *	- *	332 *			
United States Office of Education	2,097 1	-	2 *	1,215 2	804 14	76 *	9 *	- *	806 4	11 *	- *	1,271 1			
***Other federal government	53,568 30	8,093 25	9,806 30	21,678 32	1,248 21	12,743 27	1,080 11	3,210 27	3,567 16	2,189 9	3,037 13	40,485 43			
Total public support	186,596	32,528	33,203	67,845	5,807	47,213	10,202	12,002	21,982	24,576	23,529	94,305			

* Less than 0.5%

**Other federal government" Includes such funds as appropriations to the Smithsonian Institution, allocations by the National Park Service, etc.

(continued)

Table 206
SUPPORT FROM THE PUBLIC SECTOR IN FISCAL 1971-1972 (continued)
(Base: Total museums)
(Dollar amounts in the thousands)

	Total \$/%	Private Non-Profit \$/%	Governing Authority:				Educational Institutions:			
			Total \$/%	Federal \$/%	State \$/%	Municipal County \$/%	Total \$/%	Public \$/%	Private \$/%	
Local government	90,042 49	41,608 65	47,415 40	1,415 3	3,007 12	42,993 98	1,019 20	935 23	84 8	
State arts council or commission	7,320 4	5,112 8	2,101 2	-	1,849 7	252 1	107 2	-	107 10	
Other state government	28,456 15	6,538 10	19,853 17	-	19,853 77	-	2,065 40	1,965 49	100 9	
National Endowment for the Arts	715 *	491 1	31 *	-	24 *	7 *	193 4	132 3	61 6	
National Endowment for the Humanities	627 *	585 1	38 *	-	38 *	-	4 -	-	4 *	
National Science Foundation	2,788 1	1,861 3	285 *	-	280 1	5 *	642 13	101 3	541 48	
National Institutes of Health	636 *	565 1	11 *	-	-	11 *	60 1	4 *	56 5	
National Museum Act	347 *	332 1	15 *	-	15 *	-	-	-	-	
United States Office of Education	2,097 1	1,077 2	1,020 1	935 2	85 *	-	-	-	-	
Other federal government	53,568 30	5,172 8	47,369 40	46,322 95	792 3	255 1	1,027 20	873 22	154 14	
Total public support	186,596	63,341	118,138	48,672	25,943	43,523	5,117	4,010	1,107	

(continued)

* Less than 0.5%

Table 206
SUPPORT FROM THE PUBLIC SECTOR IN FISCAL 1971-1972 (continued)
(Base: Total museums)
(Dollar amounts in the thousands)

	Total \$ / %	Region:					
		New England \$ / %	Northeast \$ / %	Southeast \$ / %	Midwest \$ / %	Mountain Plains \$ / %	Western \$ / %
Local government	90,042 49	2,439 41	23,632 28	11,236 55	25,042 73	8,462 71	19,231 68
State arts council or commission	7,320 4	49 1	4,977 6	168 1	1,984 6	127 1	15 *
Other state government	28,456 15	1,389 24	7,861 9	6,123 30	4,871 14	2,561 21	5,651 20
National Endowment for the Arts	715 *	92 2	326 *	54 *	83 *	40 *	120 *
National Endowment for the Humanities	627 *	28 *	548 1	35 *	13 *	- -	3 *
National Science Foundation	2,788 1	520 9	1,197 1	173 1	46 *	215 2	637 2
National Institutes of Health	636 *	50 1	411 *	2 *	7 *	1 *	165 1
National Museum Act	347 *	15 *	332 *	- -	- -	- -	- -
United State Office of Education	2,097 1	11 *	2,077 2	- -	- -	9 *	- -
Other federal government	53,568 30	1,286 22	44,020 53	2,718 13	2,502 7	611 5	2,431 9
Total public support	186,596	5,879	85,381	20,509	34,548	12,026	28,253

(continued)

Table 206
SUPPORT FROM THE PUBLIC SECTOR IN FISCAL 1971-1972 (continued)
(Base: Total museums)
(Dollar amounts in thousands)

	Classification-Size:											
	Art:				History:				Science:			
	Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	\$100,000 to \$499,999 \$/%	\$500,000 And Over \$/%	Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	\$100,000 to \$499,999 \$/%	\$500,000 And Over \$/%	Under \$100,000 \$/%	\$100,000 to \$499,999 \$/%	\$500,000 And Over \$/%	
Total \$/%												
Local government	228 61	699 64	3,320 59	15,889 64	2,870 51	1,094 21	1,800 12	840 11	1,812 65	9,375 80	26,425 49	
State arts council or commission	20 5	61 6	843 15	853 3	139 2	118 2	864 6	1,824 24	30 1	-	361 1	
Other state government	7 2	290 27	939 17	322 1	2,064 37	1,246 23	8,683 59	1,790 24	492 17	1,694 15	1,971 4	
National Endowment for the Arts	25 6	30 3	183 3	357 1	-	12 *	8 *	-	2 *	-	12 *	
National Endowment for the Humanities	-	5 *	364 6	-	-	-	10 *	33 *	-	-	-	
National Science Foundation	-	-	-	-	-	-	-	-	150 5	183 2	1,603 3	
National Institutes of Health	-	-	-	-	-	-	-	-	-	-	561 1	
National Museum Act	-	-	-	-	-	-	-	-	-	-	281 1	
United States Office of Education	-	-	-	-	-	-	2 *	-	9 *	-	1,206 2	
Other federal government	100 26	-	27 *	7,966 31	572 10	2,855 54	3,341 23	3,038 41	355 12	333 3	20,990 39	
Total public support	380	1,085	5,676	25,387	5,645	5,325	14,708	7,525	2,850	11,585	53,410	

* Less than 0.5%

Observation:

The amounts listed for the government agencies cited in these tables may not correspond exactly with figures reported as grants by the agencies for their 1971-1972 fiscal year. First, the fiscal periods of the agencies and the museums are not necessarily the same. Furthermore, a portion of the grant money may not be attributed to the 1971-1972 fiscal year in some cases. Finally, some of the grand totals reported by the agencies as distributed in 1971-1972 under a museum program may include grants that were for the benefit of museums but were not made directly to museums.

It should also be noted that fiscal 1971-1972 was the pilot period of the National Endowment for the Arts museum program. In comparison, \$4,615,000 was granted to museums by the Arts Endowment in fiscal 1972-1973.

Classification -- Art museums received the largest percentage of their public support from the local government (62%); science museums and the "other" classification also received more than half their public support from local government (55% and 51%, respectively). However, in total dollar amounts science museums received the largest local government support, \$37,612,000, compared with \$24,184,000 to the "other" classification and \$20,136,000 to art museums, and \$6,604,000 to history museums and \$1,506,000 to art/history museums.

Science museums also received in total dollar amounts the largest federal support (\$25,685,000) compared with \$9,057,000 to art museums. Total public support to science museums (\$67,845,000) was slightly more than twice that to history museums (\$32,203,000) or to art museums (\$32,528,000); however, the number of science museums with a local, state or federal governing authority is more than three times that of art museums.

History museums derived half their public support from state governments, 9% from state arts councils or commissions and 41% from other state government sources. Art/history museums received a plurality of 41% of public support from the federal government.

In fiscal 1971-1972 the bulk of the \$715,000 received by museums from the National Endowment for the Arts went to art museums (\$595,000), but Arts Endowment grants were distributed to museums in all classifications. Funds from the National Endowment for the Humanities went to all classifications except science. The National Science Foundation distributed funds to museums in all classifications except art and history, with the major portion given to science museums. U.S. Office of Education

money was also concentrated in science, with a smaller amount to art/history museums, less to history and "other" museums, and none to art museums. Funds from state arts councils or commissions -- which are in part derived from grants from the National Endowment for the Arts to the councils -- went to all classifications, with the largest amounts to history, art and the "other" classification.

Budget size -- The proportion of local government support was relatively even (ranging from 42% to 53%) except in the \$500,000 - \$999,999 museums, which received 69% from local governments. The proportion of state government support was highest in the museums under \$50,000 (35%), \$100,000 - \$249,999 (36%) and \$250,000 - \$499,999 (35%), and lowest in museums of \$1,000,000 and over (10%). (This is almost certainly a result in part of the large proportion of state support to history museums, which tend to be smaller museums.) Conversely, the proportion of federal support was highest (47%) in the largest budget category.

Region -- The largest dollar amounts of public support went to areas where the largest museums are located: the Northeast (\$85,381,000), the Midwest (\$34,548,000) and the West (\$28,253,000). Museums in the West, Mountain Plains and Midwest obtained the largest proportions of local government support, ranging from 68% to 73%, while local governments accounted for more than half the public support to Southeast museums (55%) and a plurality of 41% to New England museums.

The Northeast (which includes Washington, D.C.) received the largest proportion of public support from the federal government (57%). The largest percentage of public support from all state sources was in the Southeast (31%). The state arts councils, however, provided a higher proportion of public funds to museums in the Northeast and in the Midwest (6%) compared with 1% or less in other regions.

Operating Expenditures in Fiscal 1971-1972

Observation:

Although museums across the country did manage, with considerable effort and good will, to itemize the sources of income, they were not able to do likewise with expenditures because of differing accounting methods which incorporated expenditures under departmental breaks or various netted figures. Museums were able to report personnel expenditures and sufficient line item breaks to establish the accuracy of total operating expenditures but this was not sufficient for an analysis of the data on a line item basis. Operating expenditures are, therefore, broken out by: (1) salaries, fringe benefits

and payroll taxes and (2) all other expenditures. Only by a major move toward some uniformity in accounting practices on the part of museums could thorough breakdowns of expenses for the entire museum field be obtained.

Total operating expenditures for museums in fiscal 1971-1972 were \$478,912,000. (This amount does not include extraordinary expenditures, such as acquisitions for collections or acquisitions of land, buildings and equipment.) Fifty-nine percent of operating expenditures (\$281,842,000) was accounted for by salaries, fringe benefits and payroll taxes and 41% (\$197,070,000) by all other expenditures:

Table 207
OPERATING EXPENDITURES IN FISCAL 1971-1972
(Base: Total museums)
(Dollar amounts in thousands)

	Classification:						Size:					
	Total \$/%	Art \$/%	History \$/%	Science \$/%	Art/ History \$/%	Other \$/%	Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	\$100,000 to \$249,999 \$/%	\$250,000 to \$499,999 \$/%	\$500,000 to \$999,999 \$/%	\$1,000,000 And Over \$/%
Salaries, fringe benefits and payroll taxes	281,842 59	80,036 56	38,777 62	86,014 59	29,982 57	47,033 62	12,245 60	15,783 64	29,899 61	34,025 61	36,278 62	153,612 57
Other expenditures	197,070 41	62,447 44	24,069 38	59,870 41	22,278 43	28,406 38	8,229 40	8,713 36	19,297 39	21,645 39	22,560 38	116,626 43
Total expenditures	478,912	142,483	62,846	145,884	52,260	75,439	20,474	24,496	49,196	55,670	58,838	270,238

	Government:				Educational Institutions:			
	Private Non-Profit \$/%	Total \$/%	Federal \$/%	State \$/%	Total \$/%	Public \$/%	Private \$/%	
Salaries, fringe benefits and payroll taxes	173,676 55	91,275 65	29,740 56	22,627 69	16,891 66	9,915 71	6,976 60	
Other expenditures	139,420 45	49,038 35	23,154 44	10,136 31	8,612 34	4,024 29	4,588 40	
Total expenditures	313,096	140,313	52,894	32,763	25,503	13,939	11,564	

(continued)

Table 207
OPERATING EXPENDITURES IN FISCAL 1971-1972 (continued)
(Base: Total museums)
(Dollar amounts in thousands)

	Total \$/%	Region:				Mountain Plains \$/%	Western \$/%
		New England \$/%	Northeast \$/%	Southeast \$/%	Midwest \$/%		
Salaries, fringe benefits and payroll taxes	281,842 59	23,175 56	102,362 56	40,997 60	64,461 62	15,209 60	35,638 60
Other expenditures	197,070 41	18,075 44	78,884 44	26,940 40	39,206 38	10,002 40	23,963 40
<u>Total expenditures</u>	<u>478,912</u>	<u>41,250</u>	<u>181,246</u>	<u>67,937</u>	<u>103,667</u>	<u>25,211</u>	<u>59,601</u>

	Classification-Size:									
	Art:			History:			Science:			
	Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	\$100,000 to \$499,999 \$/%	Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	\$100,000 to \$499,999 \$/%	Under \$100,000 \$/%	\$100,000 to \$499,999 \$/%	\$500,000 And Over \$/%	
Salaries, fringe benefits and payroll taxes	1,627 55	3,074 57	11,946 52	5,503 59	5,535 66	16,273 63	3,865 66	18,065 66	64,084 57	
Other expenditures	1,341 45	2,361 43	11,242 48	3,876 41	2,840 34	9,417 37	1,966 34	9,260 34	48,644 43	
<u>Total expenditures</u>	<u>2,968</u>	<u>5,435</u>	<u>23,188</u>	<u>9,379</u>	<u>8,375</u>	<u>25,690</u>	<u>5,831</u>	<u>27,325</u>	<u>112,728</u>	

The ratio between payroll expenditures and all other expenditures remained close to 60%/40% in all classifications; art museums had a slightly lower than average 56% payroll expenditures and history museums and the "other" classification a slightly higher 62%. Among budget sizes the proportion varied from 57% for payroll expenditures in the \$1,000,000 and over museums to 64% in the \$50,000 - \$99,999 group.

In private non-profit museums payroll expenditures accounted for 55% of total operating expenditures, lower than the average 59%. Payroll expenditures represented 65% of operating expenditures in government museums (ranging from 56% in federal museums to 71% in municipal-county museums). Payrolls represented 66% of operating expenditures in educational institution museums, rising to 71% in public educational institutions.

The ratio of payroll and other expenditures was relatively even by regions, with payroll expenditures ranging from 56% in New England and the Northeast to 62% in the Midwest. Sizes within major classifications revealed no pattern of variation in art and history, but the percentage of payroll costs did drop in science museums from 66% in those under \$500,000 to 57% in those of \$500,000 and over.

Observation:

It should be kept in mind when assessing proportions between payroll and other expenditures that budget items were collected as gross figures to keep reporting as uniform as possible. This procedure tends to increase the percentage of non-payroll expenditures and consequently lower the percentage of salaries, fringe benefits and payroll taxes. Reports on museum expenditures and comparisons between personnel costs and other costs based on net figures would result in an increase in the percentage of payroll expenditures.

Percentage Distribution of Income and Operating Expenditures

For a more complete understanding of the inflow and outflow of museums' funds, the following chart has been constructed to indicate the percentage distribution of income and of operating expenditures* by total museums and by the three major classifications (art, history and science):

* As noted previously, these expenditures do not include acquisitions of collections or acquisitions of land, buildings and equipment.

Table 208

PERCENTAGE DISTRIBUTION OF INCOME AND OPERATING EXPENDITURES IN FISCAL 1971-1972

	<u>Total Museums</u> %	<u>Art Museums</u> %	<u>History Museums</u> %	<u>Science Museums</u> %
<u>Total Income</u>	<u>100</u>	<u>100</u>	<u>100</u>	<u>100</u>
Total support from private sector	21	32	14	18
Individuals	45	46	65	43
Corporations	6	4	5	7
Foundations	21	23	16	18
Special fund-raising events	11	12	9	11
United arts fund organizations	3	2	1	4
Allocated by colleges and universities	12	11	1	17
Other	2	2	3	*
Total support from public sector	37	21	48	44
Local government	49	62	20	55
State arts councils/commissions	4	5	9	1
Other state government	15	5	41	6
National Endowment for the Arts	*	2	*	*
National Endowment for the Humanities	*	1	*	-
National Science Foundation	1	-	-	3
National Institute of Health	*	-	-	1
National Museum Act	*	-	-	*
U.S. Office of Education	1	-	*	2
Other federal government	30	25	30	32
Total operating revenues	29	24	30	30
General/special exhibit admissions	30	15	52	41
Admissions to lectures, films, performances	4	5	4	4
Tuition	6	20	*	2
Other program charges	3	2	2	5
Sales of articles and materials	26	35	30	20
Restaurants/parking facilities, etc.	23	11	4	22
Fees for services to other museums	1	1	*	*
Miscellaneous	7	11	8	6
Total non-operating revenues	13	23	8	8
Investment income	94	91	97	98
Gain (or loss) on disposition of investment properties and other fixed assets	6	9	3	2
<u>Total Operating Expenditures</u>	<u>100</u>	<u>100</u>	<u>100</u>	<u>100</u>
Salaries, fringe benefits and payroll taxes	59	56	62	59
Other expenditures	41	44	38	41

* Less than 0.5%

Summary of Income and Operating Expenditures in Fiscal 1971-1972

The total income in fiscal 1971-1972 for all museums was \$513,341,000 and total operating expenditures were \$478,912,000, resulting in income over operating expenditures of \$34,429,000 (before deductions of extraordinary expenditures). The following tables summarize the income and expenditures by categories of museums:

Table 209

SUMMARY OF INCOME AND OPERATING EXPENDITURES IN FISCAL 1971-1972
(Base: Total museums)
(Dollar amounts in thousands)

	Classification:					Size:				
	Art	History	Science	Art/ History	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Total income	513,341	68,957	153,121	53,443	79,654	22,832	26,685	53,650	61,757	64,415
Operating expenditures	(478,912)	(62,846)	(145,884)	(52,260)	(75,439)	(20,474)	(24,496)	(49,196)	(55,670)	(58,838)
Income over expenditures or (expenditures over income)	15,683	6,111	7,237	1,183	4,215	2,358	2,189	4,454	6,087	5,577
										13,764

	Government:			Educational Institutions:		
	Private Non-Profit	Federal	State	Total	Public	Private
	\$	\$	\$	\$	\$	\$
Total income	333,360	54,803	37,812	27,749	14,919	12,830
Operating expenditures	(313,096)	(52,894)	(32,763)	(25,503)	(13,939)	(11,564)
Income over expenditures or (expenditures over income)	20,264	1,909	5,049	2,246	980	1,266

(continued)

Table 209

SUMMARY OF INCOME AND OPERATING EXPENDITURES IN FISCAL 1971-1972 (continued)
(Base: Total museums)
(Dollar amounts in thousands)

	Region:					
	New England					
	Total	Northwest	Southwest	Midwest	Mountain Plains	Western
	\$	\$	\$	\$	\$	\$
Total income	513,341	187,379	72,575	111,547	27,724	65,241
Operating expenditures	(478,912)	(181,246)	(67,937)	(103,667)	(25,211)	(59,601)
Income over expenditures or (expenditures over income)	<u>34,429</u>	<u>6,133</u>	<u>4,638</u>	<u>7,880</u>	<u>2,513</u>	<u>5,640</u>

	Classification-Size:											
	Art:				History:				Science:			
	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 and over	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 and over	Under \$100,000	\$100,000 to \$499,999	\$500,000 and over	
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Total income	3,445	6,467	27,400	120,854	10,131	9,517	28,136	21,173	6,144	29,550	117,427	
Operating expenditures	(2,968)	(5,435)	(23,188)	(110,892)	(9,379)	(8,375)	(25,690)	(19,402)	(5,831)	(27,325)	(112,728)	
Income over expenditures or (expenditures over income)	<u>477</u>	<u>1,032</u>	<u>4,212</u>	<u>9,962</u>	<u>752</u>	<u>1,142</u>	<u>2,446</u>	<u>1,771</u>	<u>313</u>	<u>2,225</u>	<u>4,699</u>	

The percentage of unexpended income before extraordinary expenditures was 7% for fiscal 1971-1972. Unexpended income in art museums was 10%; history museums, 9%; science, 5%; art/history, 2%; and in the "other" classification 5%. The largest museums had only 5% of their income not expended by the end of fiscal year 1971-1972, while the smallest museums had 10% of income unexpended at the year's end. The percentage of unexpended income in other budget sizes ranged from 8% in museums of \$50,000-\$99,999 and \$100,000 - \$249,999 to 10% of the \$250,000 - \$499,999 group. Similarly, the largest museums in each classification have the lowest percentage of unexpended income of the classification.

In private non-profit museums the percentage of unexpended income was 6%; government museums, 8% (federal museums a low of 3% and state museums a high of 13%), and in educational institution museums, 8% (public educational museums, 7%, and private educational institution museums, 10%).

Among regions, museums in New England had the highest percentage of unexpended income (16%) and museums in the Northeast the lowest (3%).

Observation:

Although the differences in fiscal practices between government and private non-profit museums, noted at the beginning of the chapter, would lead one to expect the latter to be in a higher net income position at the end of the year, private non-profit museums actually had a somewhat lower percentage of unexpended income at year's end.

Thus far in this section we have been considering only the aggregate figures of the museum field, both in total and by the established category breakdowns. Beneath the surface, however, there is a picture of critical financial difficulty. For while 55% of the museums did have some unexpended income at the close of the year and 24% managed to or were required to break even, 21% of the museums had an income gap even after all possible sources of income were called upon, an income gap amounting to \$15,309,000 at the close of 1971-1972.

The museums that had either an excess of income or an excess of expenditures were distributed throughout the field as follows:

Table 210

PERCENTAGE OF MUSEUMS* WITH POSITIVE OR NEGATIVE INCOME POSITIONS AND THE DOLLAR AMOUNTS INVOLVED, FISCAL 1971-1972
(Base: Total museums)
(Dollar amounts in thousands)

	Classification:						Size:					
	Total \$/%	Art \$/%	History \$/%	Science \$/%	Art/ History \$/%	Other \$/%	Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	\$100,000 to \$249,999 \$/%	\$250,000 to \$499,999 \$/%	\$500,000 to \$999,999 \$/%	\$1,000,000 And Over \$/%
Excess of income over expenditures	49,738	22,201	7,316	11,815	2,934	5,472	2,813	3,118	5,556	7,359	7,122	23,770
Percentage of museums	55	64	54	54	50	55	50	49	60	68	73	76
Excess of expenditures over income	(15,309)	(6,518)	(1,205)	(4,578)	(1,751)	(1,257)	(455)	(929)	(1,102)	(1,272)	(1,545)	(10,006)
Percentage of museums	21	23	18	24	26	21	18	25	23	25	20	21
Governing Authority:												
Government:												
Educational Institutions:												
Private Non-Profit \$/%												
Total \$/%												
Federal \$/%												
State \$/%												
Municipal County \$/%												
Total \$/%												
Public \$/%												
Private \$/%												
Excess of income over expenditures		34,855	12,338	1,965	5,162	5,211	2,545	1,199	1,346	50		
Percentage of museums		61	46	21	53	51	52	54	50			
Excess of expenditures over income		(14,591)	(419)	(56)	(113)	(250)	(299)	(219)	(80)			
Percentage of museums		28	10	3	6	16	17	18	16			

(continued)

* The difference in the percentage of museums shown here and the total museums covered in the study represents those museums showing a zero income position in fiscal 1971-1972.

Table 210
 PERCENTAGE OF MUSEUMS* WITH POSITIVE OR NEGATIVE INCOME POSITIONS AND THE DOLLAR AMOUNTS INVOLVED, FISCAL 1971-1972 (continued)
 (Base: Total museums)
 (Dollar amounts in thousands)

	Total \$/%	Region:					
		New England \$/%	Northeast \$/%	Southeast \$/%	Midwest \$/%	Mountain Plains \$/%	Western \$/%
Excess of income over expenditures	49,738	8,753	15,084	6,346	10,259	3,306	5,990
Percentage of museums	55	66	48	59	53	56	52
Excess of expenditures over income	(15,309)	(1,128)	(8,951)	(1,708)	(2,379)	(793)	(350)
Percentage of museums	21	22	20	19	29	12	17

	Classification-Size:									
	Art:			History:				Science:		
	Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	\$100,000 to \$499,999 \$/%	Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	\$100,000 to \$499,999 \$/%	\$500,000 and over \$/%	Under \$100,000 \$/%	\$100,000 to \$499,999 \$/%	\$500,000 and over \$/%
Excess of income over expenditures	546	1,264	4,700	15,691	851	1,310	3,075	2,080	447	2,850
Percentage of museums	46	69	72	79	55	47	51	88	36	62
Excess of expenditures over income	(69)	(232)	(488)	(5,729)	(99)	(168)	(629)	(309)	(134)	(625)
Percentage of museums	25	14	28	21	16	18	24	12	27	20
										23

* The difference in the percentage of museums shown here and the total museums covered in the study represents those museums showing a zero position in fiscal 1971-1972.

The amount of unexpended income in the 55% of museums with an excess of income over expenditures was \$49,738,000, or approximately 10% of total income received by museums nationwide. The 21% of museums with an excess of expenditures over income had an income gap of \$15,309,000, or 3% of total operating expenditures nationwide.

Classification -- The percentage of museums with unexpended income ranged from 64% of art museums to 50% of art/history museums. Art/history museums, conversely, had the highest percentage with an income gap (26%) compared with 18% of history museums. The largest income gap in dollar amount, however, was in the 23% of art museums -- \$6,518,000.

Budget size -- A greater percentage of the larger museums than of the smaller museums closed the year in the black; the proportion of museums with an excess of income over expenditures ranged from 50% of those in the under \$50,000 category and 49% of the \$50,000 - \$99,999 group to 76% of museums of \$1,000,000 and over. Museums of middle-budget size had the highest percentage with an income gap; 25% of the \$50,000 - \$99,999 and of the \$250,000 - \$499,999 groups and 23% of the \$100,000 - \$249,999 had excesses of expenditures over income.

The impact of budget size is perhaps best illustrated by averaging out the dollar amount of uncovered expenditures by the number of museums represented in each size category, since there are obviously different numbers of museums in different budget sizes. Seen from this perspective, the 25% of museums in the \$50,000 - \$99,999 category with an income gap averaged \$11,000 in uncovered expenditures, a range of approximately 10% to 20% of total budget. The 21% of the \$1,000,000 and over museums that had an income gap had excesses of expenditures averaging \$589,000, a considerable sum to try to cover for even the largest museums with well over million dollar budgets.

Governing authority -- Private non-profit museums accounted for \$34,855,000 or 70% of the total unexpended income of museums with unexpended income, and for \$14,591,000 or 95% of total expenditures not covered by current income. The average income gap of the 28% of private non-profit museums with uncovered expenditures was \$51,000 compared with an average of \$7,000 for the 10% of government museums.

Observation:

Government museums are not necessarily in a better position merely because they have a smaller income gap. As mentioned previously, government museums are often forced to a zero position or a minimum of unexpended income and because of this may be severely limiting their operations.

Region -- The size of the income gap also varied considerably by region. In the Northeast, the region with the highest percentage of large budget museums, 20% of the museums had an income gap averaging \$144,000; 29% of museums in the Midwest and 17% of museums in the West, the regions with the next highest proportions of large museums, had excesses of expenditures over income averaging \$19,000 and \$7,000, respectively. Museums with income gaps in New England (22% of the museums), the Southeast (19%) and the Mountain Plains (12%) -- regions with larger proportions of small museums -- had high average income gaps of \$22,000, \$27,000 and \$31,000, respectively.

Observation:

It should be pointed out that though figures in these tables are quite accurate, there is the possibility, especially in museums on a cash accounting basis and in cases of restricted income, that excess of income or expenditures could include expenditures in fiscal 1971-1972 that were, in fact, covered by income in a prior year or years (not including capital expenditures or expenditures covered by special funds); or, in turn, could include unexpended income that may be carried over to cover expenditures that will become due in future fiscal years.

Extraordinary Expenditures

The extraordinary expenditures -- expenditures attributed to current funds but not considered part of general operating expenditures -- are grouped in this study as essentially acquisitions of land, buildings and equipment and acquisitions of collections. Although the acquisitions reported by museums as deductions from current funds or from transfers from other funds are included here with other changes in current fund balances, these acquisitions represent only a portion of the total acquisition picture of the museum field; major expenditures also are made directly from special non-current funds set aside for these purposes.

Extraordinary expenditures from current funds totaled \$37,730,000 in fiscal 1971-1972, \$26,386,000 for acquisitions of land, buildings and equipment and \$11,344,000 for acquisitions of collections. (Expenditures for acquisitions from all funds other than current funds, which are discussed later in this chapter, amounted to \$50,045,000 for a total of \$87,775,000 for acquisitions. Acquisitions of land, buildings and equipment accounted for \$36,286,000 from other funds for a total of \$62,672,000; acquisitions of collections amounted to \$13,759,000 for a total of \$25,103,000.)

Table 211

EXTRAORDINARY EXPENDITURES FROM CURRENT FUNDS IN FISCAL 1971-1972
(Base: Total museums)
(Dollar amounts in thousands)

	Classification:					Size:					
	Art	History	Science	Art/ History	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 And Over
Total	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Acquisitions of land, buildings & equipment	4,421	2,450	11,307	5,177	3,031	1,242	988	2,383	3,269	3,466	15,038
Acquisitions of collections	7,827	462	1,257	872	926	444	527	800	3,167	1,731	4,675
<u>Total</u>	<u>12,248</u>	<u>2,912</u>	<u>12,564</u>	<u>6,049</u>	<u>3,957</u>	<u>1,686</u>	<u>1,515</u>	<u>3,183</u>	<u>6,436</u>	<u>5,197</u>	<u>19,713</u>
	Government:			Governing Authority:		Educational Institutions:					
	Private Non-Profit	Total	Federal	State	Municipal County	Total	Public	Private	Total	Public	Private
	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Acquisitions of land buildings and equipment	21,092	4,920	827	2,540	1,553	374	325	49			
Acquisitions of collections	8,367	1,716	809	334	573	1,261	552	709			
<u>Total</u>	<u>29,459</u>	<u>6,636</u>	<u>1,636</u>	<u>2,874</u>	<u>2,126</u>	<u>1,635</u>	<u>877</u>	<u>758</u>			

(continued)

Table 211

EXTRAORDINARY EXPENDITURES FROM CURRENT FUNDS IN FISCAL 1971-1972 (continued)
 (Base: Total museums)
 (Dollar amounts in thousands)

		Region:						
		New England \$	Northeast \$	Southeast \$	Midwest \$	Mountain Plains \$	Western \$	
<u>Total</u> \$								
Acquisitions of land, buildings and equipment		26,386	5,172	6,786	4,999	4,370	1,346	3,713
Acquisitions of collections		11,344	2,103	5,093	814	1,819	440	1,075
<u>Total</u>		<u>37,730</u>	<u>7,275</u>	<u>11,879</u>	<u>5,813</u>	<u>6,189</u>	<u>1,786</u>	<u>4,788</u>

		Classification-Size:										
		Art:		History:		Science:						
		\$50,000 to \$99,999 \$	\$100,000 to \$499,999 \$	\$50,000 to \$99,999 \$	\$100,000 to \$499,999 \$	Under \$100,000 \$	\$100,000 to \$499,999 \$	\$500,000 And Over \$				
Acquisitions of land, buildings and equipment		54	281	236	3,850	292	482	1,185	491	.335	1,848	9,124
Acquisitions of collections		296	437	3,044	4,050	16	13	109	324	14	191	1,052
<u>Total</u>		<u>350</u>	<u>718</u>	<u>3,280</u>	<u>7,900</u>	<u>308</u>	<u>495</u>	<u>1,294</u>	<u>815</u>	<u>349</u>	<u>2,039</u>	<u>10,176</u>

Among classifications extraordinary expenditures were highest in science museums (\$12,564,000) and art museums (\$12,248,000). The major portion of the extraordinary expenditures in science museums were for acquisitions of land, buildings and equipment (\$11,307,000); art museums spent the largest amount on acquisitions of collections (\$7,827,000). History museums spent \$2,912,000, primarily for acquisitions of land, buildings and equipment.

Acquisitions of land, buildings and equipment accounted for more than half the extraordinary expenditures in all budget sizes, although in the \$250,000 - \$499,999 group the amount spent for collections was almost equal.

Among governing authorities the group with the largest expenditures for both acquisitions of land, buildings and equipment and acquisitions of collections was the private non-profit museums (which also constitute a majority of 56% of total museums). These museums had expenditures of \$21,092,000 for acquisitions of land, buildings and equipment and \$8,367,000 for collections. Educational institution museums had the lowest extraordinary expenditures, \$374,000 for land, buildings and equipment and \$1,261,000 for collections. This lower amount for land, buildings and equipment (and the correspondingly larger amount spent on collections) -- unlike any other governing authority -- is probably due in large part to these museums being part of a complex of property and buildings in the university, college or school systems.

Regionally the extraordinary expenditures ranged from \$11,879,000 in the Northeast to \$1,786,000 in the Mountain Plains.

In sizes within classifications, extraordinary expenditures were highest in the \$500,000 and over science museums (\$10,176,000, of which \$9,124,000 was for land, buildings and equipment), followed by the \$500,000 and over art museums (\$7,900,000, of which \$4,050,000 was for collections).

Current Fund Balances

As the final step in the consideration of current funds, the balance carried forward to fiscal 1972-1973 has been calculated by taking the balance at the beginning of 1971-1972, adding unexpended income after operating expenditures, deducting extraordinary expenditures made from the current fund and accounting for transfers to or from other funds (such as endowments, similar funds, unexpended building funds, etc.).

Museums as a whole advanced their current fund balance from the prior year by \$5,509,000 or 6% for a year-end current fund balance of \$92,643,000.

Observation:

The \$5.5 million positive change, an increase of approximately 1% of the total income received by museums during 1971-1972, is a tribute to the careful, if not conservative, budgeting performance by boards of trustees and directors of the museums. Whether or not this indicates a healthy financial position is quite another matter that is discussed on pages 504-510 of this chapter.

Table 212

CURRENT FUND BALANCES IN FISCAL 1971-1972
(Base: Total museums)
(Dollar amounts in thousands)

	Classification:					Size:				
	Art	History	Science	Art/ History	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999
Total	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
Balance at beginning of year	43,969	10,742	21,305	2,062	9,056	8,241	1,912	12,269	6,756	15,432
Income over expenditures	15,683	6,111	7,237	1,183	4,215	2,358	2,189	4,454	6,087	5,577
Extraordinary expenditures	(12,248)	(2,912)	(12,564)	(6,049)	(3,957)	(1,686)	(1,515)	(3,183)	(6,436)	(5,197)
Transfers (to) or from other funds	1,447	583	3,877	5,001	(2,098)	235	(28)	(1,396)	3,103	54
Net change	4,882	3,782	(1,450)	135	(1,840)	907	646	(125)	2,754	434
Balance at end of year	48,851	14,524	19,855	2,197	7,216	9,148	2,558	12,144	9,510	15,866
										43,417

	Government:			Educational Institutions:		
	Private Non-Profit	Federal	State	Municipal County	Total	Private
	\$	\$	\$	\$	\$	\$
Balance at beginning of year	77,652	2,483	2,437	2,246	2,316	1,806
Income over expenditures	20,264	1,909	5,049	4,961	2,246	1,266
Extraordinary expenditures	(29,459)	(1,636)	(2,874)	(2,126)	(1,635)	(758)
Transfers (to) or from other funds	9,562		(313)	(78)	(361)	(317)
Net change	367	273	1,862	2,757	250	191
Balance at end of year	78,019	2,756	4,299	5,003	2,566	1,997

(continued)

Table 212

CURRENT FUND BALANCES IN FISCAL 1971-1972 (continued)

(Base: Total museums)

(Dollar amounts in thousands)

	Total \$	Region:					
		New England \$	Northeast \$	Southeast \$	Midwest \$	Mountain Plains \$	Western \$
Balance at beginning of year	87,134	16,962	30,488	4,009	22,025	3,659	9,991
Income over expenditures	34,429	7,625	6,133	4,638	7,880	2,513	5,640
Extraordinary expenditures	(37,730)	(7,275)	(11,879)	(5,813)	(6,189)	(1,786)	(4,788)
Transfers (to) or from other funds	8,810	(643)	6,823	4,328	(1,821)	283	(160)
Net change	5,509	(293)	1,077	3,153	(130)	1,010	692
Balance at end of year	92,643	16,669	31,565	7,162	21,895	4,669	10,683

Classification-Size:

	Art:			History:			Science:		
	Under \$50,000 \$	\$50,000 to \$99,999 \$	\$100,000 to \$499,999 \$	Under \$50,000 \$	\$50,000 to \$99,999 \$	\$100,000 to \$499,999 \$	Under \$100,000 \$	\$100,000 to \$499,999 \$	\$500,000 And Over \$
Balance at beginning of year	1,366	1,130	6,087	1,498	96	4,909	3,590	4,104	13,611
Income over expenditures	477	1,032	4,212	752	1,142	2,446	313	2,225	4,699
Extraordinary expenditures	(350)	(718)	(3,280)	(308)	(495)	(1,294)	(349)	(2,039)	(10,176)
Transfers (to) or from other funds	90	53	102	1	(120)	792	(2)	296	3,583
Net change	217	367	1,034	445	527	1,944	(38)	482	(1,894)
Balance at end of year	1,583	1,497	7,121	1,943	623	6,853	3,552	4,586	11,717

Classification -- Current fund balances at the end of the year were higher than at the beginning in art, history and art/history museums, but in each classification transfers from other funds into the current funds were at least partially responsible for the increase with the transfer of \$5,001,000 in art/history museums being far greater than the \$135,000 increase in the year-end balance. Despite transfers of \$3,877,000 from other funds, science museums had a net change downward of \$1,450,000 in their current fund balance. The "other" classification also had a net change downward of \$1,840,000, but this occurred after a transfer of \$2,098,000 to other funds.

Budget size -- The largest museums transferred \$6,842,000 from other funds for an increase of \$893,000. Museums with budgets of \$100,000 - \$249,999, the only budget size with a lower year-end balance, transferred \$1,396,000 to other funds and had a negative net change of \$125,000.

Region -- The Southeast had the largest net gain during the year, \$3,153,000, after a transfer from other funds of \$4,328,000. In the Northeast \$6,823,000 was transferred from other funds with a resulting rise in the current fund balance of \$1,077,000. The Midwest and New England had lower year-end balances after transfers to other funds.

Governing authority -- On an average, museums carry forward approximately one-fifth of the total income for the following year. However, this amount varies considerably among governing authorities. The current fund balance at the end of fiscal 1971-1972 in private non-profit museums (\$78,019,000) was 23% of total income received during the year, compared with a current fund balance in government museums (\$12,058,000) that was only 8% of total income (dropping as low as 5% in federal museums), and a current fund balance in educational institution museums (\$2,566,000) that was 9% of income (as low as 4% in public educational institution museums).

Percentage of Museums with Positive or Negative Current Fund Balances

The museums that had positive or negative current fund balances at the beginning and end of fiscal 1971-1972 are shown separately on the next table. Forty-four percent of museums had a positive current fund balance at the beginning of the year totaling \$95,929,000. Five percent of the museums entered the year with an accumulated negative balance totaling \$8,795,000. Fifty-one percent had a zero balance, and most of those were government museums; only 13% of all government museums and 6% of federal museums had either a positive or negative balance. Among private non-profit museums, however, 67% had positive balances at the beginning of the year amounting to \$86,265,000 and 9% had negative balances amounting to \$8,613,000:

Table 213

POSITIVE OR NEGATIVE CURRENT FUND BALANCES, THE BEGINNING AND END OF FISCAL 1971-1972, AND MUSEUMS WITH BALANCES
(Base: Total museums)
(Dollar amounts in thousands)

	Classification:						Size:									
	Total \$/%	Art \$/%	History \$/%	Science \$/%	Art/ History \$/%	Other \$/%	Under \$50,000 \$/%	\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$499,999		\$500,000 to \$999,999		\$1,000,000 And Over \$/%
								\$/%	\$/%	\$/%	\$/%	\$/%	\$/%	\$/%	\$/%	
Positive balance at beginning of 1971-72	95,929	45,400	12,372	21,550	7,047	9,560	8,362	3,541	13,037	8,313	15,737	46,939				
Percentage of museums	44	57	42	42	46	36	40	41	46	47	57	68				
Negative balance at beginning of 1971-72	(8,795)	(1,431)	(1,630)	(245)	(4,985)	(504)	(121)	(1,629)	(768)	(1,557)	(305)	(4,415)				
Percentage of museums	5	7	3	4	12	7	3	5	7	16	7	4				
Positive balance at end of 1971-72	102,610	50,265	16,396	20,948	6,903	8,098	9,259	4,845	13,285	11,365	16,835	47,021				
Percentage of museums	59	66	59	55	55	59	56	52	64	68	71	74				
Negative balance at end of 1971-72	(9,967)	(1,414)	(1,872)	(1,093)	(4,706)	(882)	(111)	(2,287)	(1,141)	(1,855)	(969)	(3,604)				
Percentage of museums	11	14	5	16	21	9	8	12	12	20	15	6				
Governing Authority:																
Educational Institutions:																
Private Non-Profit																
Total \$/%																
Federal \$/%																
State \$/%																
Municipal County \$/%																
Positive balance at beginning of 1971-72	86,265	7,238	2,521	2,471	2,246		2,246									
Percentage of museums	67	13	4	13	16		16									
Negative balance at beginning of 1971-72	(8,613)	(72)	(38)	(34)	-		-									
Percentage of museums	9	**	2	1	-		-									
Positive balance at end of 1971-72	87,223	12,668	2,802	4,388	5,478		5,478									
Percentage of museums	75	36	9	41	43		43									
Negative balance at end of 1971-72	(9,204)	(610)	(46)	(89)	(475)		(475)									
Percentage of museums	13	6	2	4	10		10									

* The difference in the percentage of museums shown here with the total of 100% of the museums covered in the study represents those museums showing a zero balance at the beginning or the end of fiscal 1971-72.

** Less than 0.5%

(continued)

Table 213

POSITIVE OR NEGATIVE CURRENT FUND BALANCES, THE BEGINNING AND END OF FISCAL 1971-1972, AND MUSEUMS WITH BALANCES (continued)
(Base: Total museums)
(Dollar amounts in thousands)

	Region:						
	Total \$/%	New England \$/%	Northeast \$/%	Southeast \$/%	Midwest \$/%	Mountain Plains \$/%	Western \$/%
Positive balance at beginning of 1971-72	95,929	17,071	33,050	9,091	23,784	3,711	10,222
Percentage of museums	44	70	38	40	45	36	39
Negative balance at beginning of 1971-72	(8,795)	(109)	(2,562)	(5,082)	(759)	(52)	(231)
Percentage of museums	5	3	9	7	7	3	2
Positive balance at end of 1971-72	102,610	17,137	33,981	12,212	23,383	4,734	11,163
Percentage of museums	59	75	51	61	58	57	57
Negative balance at end of 1971-72	(9,967)	(465)	(2,417)	(5,051)	(1,489)	(65)	(480)
Percentage of museums	11	11	11	12	15	6	6

	Classification-Size:											
	Art:				History:				Science:			
	Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	\$100,000 to \$499,999 \$/%	\$500,000 and over \$/%	Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	\$100,000 to \$499,999 \$/%	\$500,000 and over \$/%	Under \$100,000 \$/%	\$100,000 to \$499,999 \$/%	\$500,000 and over \$/%	
Positive balance at beginning of 1971-72	1,375	1,145	6,439	36,441	1,525	1,439	5,169	4,239	3,609	4,296	13,645	
Percentage of museums	46	45	69	75	43	38	40	59	36	38	61	
Negative balance at beginning of 1971-72	(9)	(15)	(352)	(1,055)	(27)	(1,343)	(260)	-	(19)	(192)	(34)	
Percentage of museums	4	4	12	12	**	7	6	-	2	6	2	
Positive balance at end of 1971-72	1,595	1,720	7,895	39,055	1,955	2,059	7,000	5,382	3,658	5,000	12,290	
Percentage of museums	54	57	75	85	60	48	64	76	44	59	68	
Negative balance at end of 1971-72	(12)	(222)	(775)	(405)	(12)	(1,436)	(147)	(277)	(106)	(414)	(573)	
Percentage of museums	15	11	17	12	3	9	8	12	18	16	11	

* The difference in the percentage of museums shown here with the total of 100% of the museums covered in the study represents those museums showing a zero balance at the beginning or the end of fiscal 1971-72

** Less than 0.5%

Although only 5% of museums had a negative balance at the beginning of the year, 11% closed the year in that position. The proportion of museums with a negative balance was higher at the end of the year in each classification, with the sharpest increases occurring in science (from 4% of science museums at the beginning of the year to 16% at year's end) and art/history (12% to 21%).

However, the number of museums with positive balances also rose, from 44% of all museums with positive balances at the beginning of the year to 59% at the end of the year. This increase was also reflected in each classification. (Increases in the number of museums with negative and with positive balances occur in all other categories as well.)

Despite the rise in the number of museums with negative balances, and a \$1,172,000 increase in the aggregate negative balance to \$9,967,000, the average negative balance dropped from approximately \$90,000 per museum with a negative balance at the beginning of the year to \$52,000 per museum at the end. The average negative balance showed a decrease in most of the categories. Among budget sizes, for example, the average negative balance was lower at the end of the year than at the beginning in museums below \$250,000 and those \$1,000,000 and over. In the \$250,000 - \$499,999 group the average negative balance was approximately \$60,000 at both the beginning and end of the year, but in the \$500,000 - \$999,999 museums there was a substantial rise in the average negative balance from approximately \$51,000 at the beginning of the year to approximately \$81,000 at the end.

Funds Other Than Current Funds

This section examines the changes in all funds other than current funds in fiscal 1971-1972. These other funds include endowments, funds that are similar to endowments (i.e., funds designated by governing boards to function as endowments), unexpended funds for the acquisition or replacement of land, buildings and improvements thereto, equipment and collections, and miscellaneous other special funds.

Endowment funds were defined for the purposes of this study as "all assets provided under a stipulation by their donor that they be invested, and that only the investment income be used, for general or for specified purposes, until a specified time or the occurrence of a specified

event, or in perpetuity".* Similar funds were defined as "all assets designated by the board and management of the museums to be invested in income-producing assets and administered as if they were endowments". Many of those museums with endowment funds and similar funds had difficulty distinguishing one from the other, and considerable effort was put into distinguishing these two funds in the collection of data. As a result, a substantial degree of accuracy has been achieved, but in some cases the task was impossible and where there was a question the museums more often than not treated the fund as endowment.

Observation:

There were several reasons for the difficulty in trying to distinguish endowment from similar funds. In a number of cases there is an accumulation of donations over a long period of time which has been treated by the museums as endowments. Whether the funds were so considered at the will of the donor, or as the fulfillment of a traditional way of handling donations or even just the exercise of a board's decision is difficult to determine at this time. In some cases it could even mean tracing back 40 to 50 years. This was not prudent, especially in cases where the individual sums were not large. Another difficulty in examining such funds is that over the years in some museums the income (dividend, interest, capital gains) and principal of a fund have become so intermeshed that the museum can no longer distinguish between them.

Accuracy in designating and handling the various funds will almost certainly become more important with increasing public interest in museum operations and increasing support from the public sector.

* Although no authoritative literature exists on financial reporting by museums specifically and some museums do apply alternate and less stringent definitions of endowment funds, the definition chosen for the purpose of this study is the definition enjoying the weight of authority in literature on the subject of financial reporting for non-profit organizations, e.g., College and University Business Administration (American Council on Education, 1968), Standards of Accounting and Financial Reporting for Voluntary Health and Welfare Organizations (National Health Council and National Social Welfare Assembly, 1964), Audits of Colleges and Universities (AICPA Committee on Colleges and Universities Accounting and Auditing, 1973), and Audits of Voluntary Health and Welfare Organizations (AICPA Committee on Relations with Non-Profit Organizations, 1967).

Fund Balances of All Funds Other Than Current Funds

This section examines first the balances of all funds other than current funds at the beginning and end of fiscal 1971-1972, and second the changes that have occurred in those balances during the course of the year. The tables include data on all museums broken down by classification, budget size and region. The usual governing authority breakdowns are not useful and not given since, with few exceptions, funds other than current funds are found only in private non-profit museums. Also, breakdowns of museums by budget within classifications reduce the bases too low to be workable statistically.

The total fund balance for the entire museum field of all funds other than current funds was \$1,471,003,000 at the beginning of fiscal 1971-1972 (accounted for by 38% of museums) and \$1,549,121,000 at the end of the year (accounted for by 40% of museums). This represents a net change of \$78,118,000, or 5% for the year.

Observation:

It should be pointed out that this total amount is not expendable by museums, since a large part is accounted for by endowments, on which only the interest can be spent. Furthermore, those amounts that are expendable are to a large extent restricted for specific purposes only.

Table 214

FUND BALANCES OF ALL FUNDS OTHER THAN CURRENT FUNDS IN FISCAL 1971-1972
(Base: Percentage of museums with funds other than current funds)
(Dollar amounts in thousands)

	Classification:						Size:					
	Total \$/%	Art \$/%	History \$/%	Science \$/%	Art/ History \$/%	Other \$/%	Under \$50,000 \$/%	\$50,000 to \$99,999 \$/%	\$100,000 to \$249,999 \$/%	\$250,000 to \$499,999 \$/%	\$500,000 to \$999,999 \$/%	\$1,000,000 And Over \$/%
Balance at beginning of year	1,471,003	808,098	126,375	279,687	139,811	117,032	50,495	29,332	101,578	115,927	179,689	993,982
Percentage of museums with balance	38	53	31	38	45	34	29	38	45	46	57	74
Additions	144,925	74,041	18,661	13,410	15,950	22,863	2,857	3,799	13,437	23,283	21,001	80,548
Deductions	(57,997)	(34,370)	(8,490)	(8,013)	(1,155)	(5,969)	(1,676)	(1,679)	(6,221)	(4,899)	(13,023)	(30,499)
Transfers (to) or from funds	(8,810)	(1,447)	(583)	(3,877)	(5,001)	2,098	(235)	28	1,396	(3,103)	(54)	(6,842)
Net change	78,118	38,224	9,588	1,520	9,794	18,992	946	2,148	8,612	15,281	7,924	43,207
Balance at end of year	1,549,121	846,322	135,963	281,207	149,605	136,024	51,441	31,480	110,190	131,208	187,613	1,037,189
Percentage of museums with balance	40	53	32	40	45	36	30	38	45	50	60	76
Region:												
		New England \$/%	Northeast \$/%	Southeast \$/%	Midwest \$/%	Mountain Plains \$/%	Western \$/%					
Balance at beginning of year		293,575	644,042	96,588	325,744	33,306	77,748					
Percentage of museums with balance		72	36	27	40	30	28					
Additions		16,592	46,780	17,727	33,494	7,578	22,754					
Deductions		(5,445)	(22,443)	(2,141)	(17,988)	(3,735)	(6,245)					
Transfers (to) or from funds		643	(6,823)	(4,328)	1,821	(283)	160					
Net change		11,790	17,514	11,258	17,327	3,560	16,669					
Balance at end of year		305,365	661,556	107,846	343,071	36,866	94,417					
Percentage of museums with balance		72	37	30	41	29	31					

Art was the classification with the highest proportion of museums with funds other than current funds (53%) as well as the largest dollar amount of such funds at the beginning of the year, \$808,098,000. Science had the next largest beginning balance, a much lower \$279,687,000 held by 38% of science museums. Among budget sizes, 74% of museums of \$1,000,000 and over have funds other than current funds, totaling \$993,982,000, or more than twice the total in all other sizes combined.

Regionally, the Northeast with the highest proportion of the largest museums had the highest beginning balance of non-current funds -- \$644,042,000 -- although only 36% of museums in the Northeast had such funds. The region with the highest proportion of museums with non-current funds was New England (72%), reflecting the large proportion of private non-profit museums located there.

Among classifications the percentage increase in non-current funds ranged from 16% in the "other" classification to less than 1% in science. Among budget sizes the percentage increase ranged from 13% of the \$250,000 - \$499,999 group to 2% of museums under \$50,000.

Regionally, the Northeast had the smallest percentage gain, although the dollar amount (\$17,514,000) was the largest net gain in any region. The highest percentage gain was in the West, where the year-end balance of non-current funds was 21% above the beginning balance.

Additions to Balances of All Funds Other Than Current Funds

Total additions to funds other than current funds in fiscal 1971-1972 were \$144,925,000, of which donations, bequests and other forms of contributions from private individuals, corporations and foundations constituted 53%, and gains on disposition of investments 26%. Income from investments that remained as part of non-current funds accounted for 12%:

ADDITIONS TO FUND BALANCES OF ALL FUNDS OTHER THAN CURRENT FUNDS IN FISCAL 1971-1972
 (Base: Total museums with funds other than current funds)
 (Dollar amounts in thousands)

	Total	Classification:					Size:					
		Art	History	Science	Art/ History	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 And Over
Total additions	\$144,925	\$74,041	\$18,661	\$13,410	\$15,950	\$22,863	\$2,857	\$3,799	\$13,437	\$23,283	\$21,001	\$80,548
	%	%	%	%	%	%	%	%	%	%	%	%
Contributions, grants, bequests, etc.	53	54	44	71	44	55	65	59	63	64	60	47
Gains or (losses) on disposition of invest- ments	26	24	16	20	31	40	1	19	22	13	20	32
Investment income	12	15	2	8	23	3	7	8	2	3	6	18
Other	9	7	38	1	2	2	27	14	13	20	14	3

	Region:					
	New England	Northeast	Southeast	Midwest	Mountain Plains	Western
<u>Total additions</u>	<u>\$16,592</u>	<u>\$46,780</u>	<u>\$17,727</u>	<u>\$33,494</u>	<u>\$7,578</u>	<u>\$22,754</u>
	%	%	%	%	%	%
Contributions, grants, bequests, etc.	42	44	38	69	79	60
Gains or (losses) on dis- position of investments	52	35	32	10	4	13
Investment income	2	15	24	15	8	1
Other	4	6	6	6	9	26

Contributions accounted for the largest proportion of additions to non-current funds in every group of museums with the sole exception of museums in New England, where 52% of the additions was from gains on the disposition of investment properties, compared with 42% from contributions.

Among classifications, contributions represented the highest proportion of additions in science (71%) and the lowest in history and art/history (44% each). However, the 54% of total additions of \$74,041,000 accounted for by contributions in art museums was naturally much larger than the 71% increase of total additions of \$13,410,000 in science museums.

Similarly, among budget sizes contributions accounted for a low of 47% of additions in the \$1,000,000 and over museums, but the actual dollar sums were far larger than any of the other budget sizes.

Deductions from Balances of All Funds Other Than Current Funds

The greatest proportion of deductions from non-current funds was accounted for by acquisitions of land, buildings and equipment, representing 64% of total deductions of \$57,997,000. Acquisitions for collections represented only 23% of that amount. (As noted previously, the amount spent on the acquisitions of land, buildings and equipment from both current funds and non-current funds totaled \$62,672,000; for acquisitions for collections, \$25,103,000.)

Table 216

DEDUCTIONS FROM FUND BALANCES OF ALL FUNDS OTHER THAN CURRENT FUNDS IN FISCAL 1971-1972
(Base: Total museums with funds other than current funds)
(Dollar amounts in thousands)

	Classification:					Size:					
	Art	History	Science	Art/ History	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 And Over
Total											
Total deductions	\$34,370	\$8,490	\$8,013	\$1,155	\$5,969	\$1,676	\$1,679	\$6,221	\$4,899	\$13,023	\$30,499
%	%	%	%	%	%	%	%	%	%	%	%
Acquisitions of land, buildings & equipment 64	50	83	83	33	77	80	50	68	74	76	51
Acquisitions of collections 23	37	4	4	7	6	8	13	19	6	11	36
Other 13	13	13	13	60	17	12	37	13	20	13	13
Region:											
	New England	Northeast	Southeast	Midwest	Mountain Plains	Western					
Total deductions	\$5,445	\$22,443	\$2,141	\$17,988	\$3,735	\$6,245					
%	%	%	%	%	%	%					
Acquisitions of land, buildings and equipment	80	55	19	73	59	63					
Acquisitions of collections	8	30	40	21	12	23					
Other	12	15	41	6	29	14					

In science and history museums, 83% of deductions were for acquisitions of land, buildings and equipment, compared with 50% in art museums. Art museums had a higher than average 37% of deductions for acquisitions of collections. In other classifications acquisitions of collections accounted for a very small proportion of total deductions from non-current funds.

Regionally, the highest proportion of deductions for land, buildings and equipment was in New England (80%) and the lowest was in the Southeast (19%), the latter partially offset by 40% of deductions for acquisitions of collections.

Endowment Fund Balances

Singling out endowment funds from all other non-current funds, approximately 27% of museums have endowment funds. The total balance of such funds at the beginning of fiscal 1971-1972 was \$886,069,000, or 60% of the total of all funds other than current funds. The balance of endowment funds at the end of the year increased 5%, by \$47,491,000, to \$933,560,000, or 60% of all non-current funds at year's end. Fifty-five percent of museums with endowments increased their endowment funds; 10% decreased their funds:

Table 217
ENDOWMENT FUND BALANCES IN FISCAL 1971-1972
(Base: Total museums with endowment funds)
(Dollar amounts in thousands)

	Total \$	Classification:					Size:					
		Art \$	History \$	Science \$	Art/ History \$	Other \$	Under \$50,000 \$	\$50,000 to \$99,999 \$	\$100,000 to \$249,999 \$	\$250,000 to \$499,999 \$	\$500,000 to \$999,999 \$	\$1,000,000 And Over \$
Balance at beginning of year	886,069	484,940	102,387	130,055	76,612	92,075	46,548	22,353	66,284	56,107	109,795	584,982
Additions	62,291	27,862	5,166	5,060	7,337	16,866	75	1,271	5,531	9,806	4,082	41,526
Deductions	(1,204)	(745)	-	(116)	(340)	(3)	(8)	(13)	(13)	(206)	(457)	(507)
Transfers (to) or from other funds	(13,596)	(6,397)	(213)	(1,090)	(5,008)	(888)	(218)	(14)	(346)	(1,745)	(154)	(11,119)
Net change	47,491	20,720	4,953	3,854	1,989	15,975	(151)	1,244	5,172	7,855	3,471	29,900
Balance at end of year	933,560	505,660	107,340	133,909	78,601	108,050	46,397	23,597	71,456	63,962	113,266	614,882
Museums with endowments	27	41	20	28	36	20	16	32	32	37	53	51
Museums that increased endowment funds during year	55	64	46	51	65	50	39	58	61	50	69	74
*Museums that decreased endowment funds during year	10	9	16	5	10	8	16	4	5	12	11	14

* Remainder of 100% have unchanged endowment fund balances

(continued)

Table 217
 ENDOWMENT FUND BALANCES IN FISCAL 1971-1972 (continued)
 (Base: Total museums with endowment funds)
 (Dollar amounts in thousands)

	Total \$	Region:					
		New England \$	Northeast \$	Southeast \$	Midwest \$	Mountain Plains \$	Western \$
<u>Balance at beginning of year</u>	<u>886,069</u>	<u>238,337</u>	<u>327,938</u>	<u>66,632</u>	<u>185,854</u>	<u>10,948</u>	<u>56,360</u>
Additions	62,291	8,552	21,094	7,413	14,431	504	10,297
Deductions	(1,204)	(48)	(594)	(10)	(40)	(166)	(346)
Transfers (to) or from other funds	(13,596)	(612)	(9,279)	(3,076)	(434)	(119)	(76)
<u>Net change</u>	<u>47,491</u>	<u>7,892</u>	<u>11,221</u>	<u>4,327</u>	<u>13,957</u>	<u>219</u>	<u>9,875</u>
<u>Balance at end of year</u>	<u>933,560</u>	<u>246,229</u>	<u>339,159</u>	<u>70,959</u>	<u>199,811</u>	<u>11,167</u>	<u>66,235</u>
<u>Museums with endowments</u>	<u>%</u>	<u>%</u>	<u>%</u>	<u>%</u>	<u>%</u>	<u>%</u>	<u>%</u>
Museums that increased endowment funds during year	27	63	29	21	21	16	17
Museums that decreased endowment funds during year	55	56	40	58	65	35	71
* Museums that decreased endowment funds during year	10	11	20	-	3	35	-

* Remainder of 100% have unchanged endowment fund balances

Art, the classification with the largest proportion of museums (41%) that have endowments, also had the largest endowment balances, \$484,940,000 at the beginning of the year and \$505,660,000 at the end -- more than half the total balances of endowment funds for all museums. Sixty-four percent of art museums with endowments increased their funds during the year and only 9% decreased their funds, but the average dollar increase overall was a relatively low 4%. On the other hand, the 20% of history museums that have endowments had a net gain of 5%, even though 16% of those museums decreased endowments during the year.

As with total non-current funds, the largest budget size museums have substantially larger endowments. Their \$614,882,000 endowment fund balance at the end of the year (an increase of \$29,900,000 from the beginning balance of \$584,982,000) represented an average of approximately \$14,600,000 per large museum with an endowment and was 66% of the total of all endowment funds. Although there was an overall dollar gain of 5%, 14% of the \$1,000,000 and over museums with endowments decreased their funds during the year. In the under \$50,000 museums, the endowment balance decreased during the year, down \$151,000 from \$46,548,000 to \$46,397,000.

Regionally, the highest proportion of museums with endowments is in New England (63%). But the largest balances of endowment funds, as with total non-current funds, are in Northeast museums. The greatest percentage rise in endowment fund balances occurred in the West, where the relatively modest fund balance of \$56,360,000 at the beginning of the year rose by 18% to \$66,235,000.

Additions to Endowment Fund Balances

Looking at the additions to endowments during the course of the year, contributions, grants, bequests, etc. were secondary to portfolio changes. Contributions accounted for 39% of total additions of \$62,291,000, and gains on disposition of investment for 53%. Investment income was only 7% of total additions.

Table 218

ADDITIONS TO ENDOWMENT FUND BALANCES IN FISCAL 1971-1972
(Base: Total museums with endowment funds)
(Dollar amounts in thousands)

	Total \$	Classification:					Size:					
		Art	History	Science	Art/ History	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 And Over
		\$	\$	\$	\$	\$	\$	\$	\$	\$	\$	\$
<u>Total additions</u>	<u>62,291</u>	<u>27,862</u>	<u>5,166</u>	<u>5,060</u>	<u>7,337</u>	<u>16,866</u>	<u>75</u>	<u>1,271</u>	<u>5,531</u>	<u>9,806</u>	<u>4,082</u>	<u>41,526</u>
	%	%	%	%	%	%	%	%	%	%	%	%
Contributions, grants, bequests, etc.	39	38	46	57	3	48	20	15	59	77	42	27
Gains or (losses) on disposition of in- vestments	53	58	45	41	52	52	**	59	37	19	44	15
Investment income	7	3	4	2	42	*	51	11	1	3	9	8
Other	1	1	5	*	3	*	29	15	3	1	5	*
Region:												
		New England	Northeast	Southeast	Midwest	Western						
		\$	\$	\$	\$	\$						
<u>Total additions</u>		<u>8,552</u>	<u>21,094</u>	<u>7,413</u>	<u>14,431</u>	<u>504</u>						
	%	%	%	%	%	%						
Contributions, grants, bequests, etc.		28	11	1	78	46						
Gains or (losses) on disposition of investments		70	85	56	19	*						
Investment income		1	2	40	3	47						
Other		1	2	3	*	7						

* Less than 0.5%

** Represents a negative sum; percentages are based on positive additions only.

Among classifications, science museums derived the largest percentage of additions to endowments from contributions and other forms of philanthropic support (57%) and art museums the largest proportion from disposition of investments (58%). The middle budget sizes -- \$100,000 - \$249,999 and \$250,000 - \$499,999 -- also had additions primarily from contributions (59% and 77%, respectively). Regionally the West and Midwest had the highest percentage of endowment additions from contributions (77% and 78%, respectively), and the Northeast and New England the highest percentage from gains on dispositions of investments (85% and 70%, respectively).

Deductions from Endowment Fund Balances

The small amounts that were deducted from endowments were generally not for new acquisitions of any kind but for various adjustments and losses in portfolio positions and certain other non-current fund expenses. Acquisitions accounted for only 15% of total deductions of \$1,204,000, 8% for land, buildings and equipment and 7% for collections:

Table 219

DEDUCTIONS FROM ENDOWMENT FUND BALANCES IN FISCAL 1971-1972
(Base: Total museums with endowment funds)
(Dollar amounts in thousands)

	Total	Classification:					Size:										
		Art	History	Science	Art/ History	Other	Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$499,999		\$500,000 to \$999,999		\$1,000,000 And Over
<u>Total deductions</u>	<u>\$1,204</u>	<u>\$745</u>	-	<u>\$116</u>	<u>\$340</u>	<u>\$ 3</u>	<u>\$ 8</u>	<u>\$ 13</u>	<u>\$ 13</u>	<u>\$ 13</u>	<u>\$206</u>	<u>\$ 457</u>	<u>\$507</u>				
	%	%	%	%	%	%	%	%	%	%	%	%	%				
Acquisitions of land, buildings & equipment	8	12	-	-	-	-	-	-	-	-	-	-	16				
Acquisitions of collections	7	10	-	-	4	-	-	85	-	-	-	*	14				
Other	85	78	-	100	96	100	100	15	100	100	100	100	70				
Region:																	
		New England	Northeast	Southeast	Midwest	Mountain Plains	Western										
<u>Total deductions</u>		<u>\$ 48</u>	<u>\$594</u>	<u>\$ 10</u>	<u>\$ 40</u>	<u>\$166</u>	<u>\$346</u>										
	%	%	%	%	%	%	%										
Acquisitions of land, buildings & equipment		3	15	-	-	-	-										
Acquisitions of collections		44	7	-	47	3	-										
Other		53	78	100	53	97	100										

Similar Fund Balances

Those funds that are similar to endowment funds, but which the board of trustees has the discretionary power to dispose of as they see fit, totaled \$429,527,000 at the beginning of fiscal 1971-1972 and increased by 4% to \$447,837,000 at year's end, which was 29% of the total of all non-current funds:

Table 220

SIMILAR FUND BALANCES IN FISCAL 1971-1972
(Base: Total museums with similar funds)
(Dollar amounts in thousands)

	Classification:					Size:						
	Total	Art	History	Science	Art/ History	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 And Over
Balance at beginning of year	\$429,527	\$218,847	\$15,808	\$118,961	\$60,724	\$15,187	\$1,990	\$1,316	\$26,260	\$53,781	\$44,751	\$301,429
Additions	17,711	4,815	2,060	2,184	7,515	1,137	132	121	1,270	2,292	3,392	10,504
Deductions	(1,306)	(720)	(1)	(137)	(232)	(216)	(4)	**	(58)	(296)	(5)	(943)
Transfers (to) or from other funds	1,905	2,727	7	(3,092)	(234)	2,497	(17)	(27)	1,385	(632)	(103)	1,299
Net change	18,310	6,822	2,066	(1,045)	7,049	3,418	111	94	2,597	1,364	3,284	10,860
Balance at end of year	447,837	225,669	17,874	117,916	67,773	18,605	2,101	1,410	28,857	55,145	48,035	312,289

	Region:				
	New England	Northeast	Southeast	Midwest	Mountain Plains Western
Balance at beginning of year	\$46,487	\$217,399	\$24,008	\$118,323	\$7,770
Additions	2,876	3,142	7,272	3,225	416
Deductions	(86)	(1,085)	(70)	(35)	**
Transfers (to) or from other funds	1,240	910	(1,479)	1,292	102
Net change	4,030	2,967	5,723	4,482	518
Balance at end of year	50,517	220,366	29,731	122,805	8,288

** Less than \$500

Table 221
 ADDITIONS TO SIMILAR FUND BALANCES IN FISCAL 1971-1972
 (Base: Total museums with similar funds)
 (Dollar amounts in thousands)

	Classification:					Size:						
	Total	Art	History	Science	Art/ History	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 And Over
Total additions	\$ 17,711	\$ 4,815	\$ 2,060	\$ 2,184	\$ 7,515	\$ 1,137	\$ 132	\$ 121	\$ 1,270	\$ 2,292	\$ 3,392	\$10,504
	%	%	%	%	%	%	%	%	%	%	%	%
Contributions, grants bequests, etc.	61	28	75	63	76	61	22	52	71	40	35	73
Gains or losses on disposition of in- vestments	31	61	22	30	15	27	36	*	27	49	64	17
Investment income	7	8	3	4	8	11	9	21	1	7	1	10
Other	1	3	*	3	1	1	33	27	1	4	*	*
Region:												
		New England	Northeast	Southeast	Midwest	Mountain Plains	Western					
Total additions		\$2,876	\$3,142	\$7,272	\$3,225	\$416	\$780					
		%	%	%	%	%	%					
Contributions, grants, bequests, etc.		13	66	75	78	34	12					
Gains or losses on disposition of investments		86	24	14	16	45	76					
Investment income		1	7	10	5	21	7					
Other		*	3	1	1	*	5					

* Less than 0.5%

Table 222
DEDUCTIONS FROM SIMILAR FUND BALANCES IN FISCAL 1971-1972
(Base: Total museums with similar funds)
(Dollar amounts in thousands)

	Total	Classification:					Size:						
		Art	History	Science	Art/ History	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 And Over	
Total deductions	\$ 1,306	\$ 720	\$ 1	\$ 137	\$ 232	\$ 216	\$ 4	**	\$ 58	\$ 296	\$ 5	\$ 943	
%	%	%	%	%	%	%	%	%	%	%	%	%	
Acquisition of land, building and equip- ment	2	1	-	12	-	-	-	-	10	5	-	1	
Acquisition of collections	1	3	76	-	-	-	-	-	1	*	-	2	
Other	97	96	24	88	100	100	100	100	89	95	100	97	

	Region:				
	New England	Northeast	Southeast	Midwest	Mountain Plains Western
Total deductions	\$ 86	\$ 1,085	\$ 70	\$ 35	\$ 30
%	%	%	%	%	%
Acquisition of land, buildings and equipment	19	*	-	15	6
Acquisition of collections	-	*	-	37	3
Other	81	100	100	48	91

* Less than 0.5%

** Less than \$500.

Similar fund balances rose during the year in every category except science. In science museums, similar funds decreased \$1,045,000, a result of a transfer of \$3,092,000 out of similar funds, a substantial proportion of which went to current funds.

Sixty percent of the additions to similar funds were from contributions, grants, bequests, etc. However, gains on the disposition of investments accounted for more than half the additions to similar funds in art museums (61%), museums with budgets of \$500,000 - \$999,999 (64%) and museums in New England and the West (86% and 76%, respectively).

Unexpended Land, Buildings, Equipment and Collection Funds

Balances at the beginning of fiscal 1971-1972 in the remaining substantial category of non-current funds -- the unexpended land, buildings, equipment and collection funds -- totaled \$136,345,000, increasing by 9% to \$148,133,000, or 10%* of all non-current funds:

* As previously noted, 60% of funds other than current funds was accounted for by endowments and 29% by similar funds. Miscellaneous other funds constitute the remaining 11%.

Table 223

UNEXPENDED LAND, BUILDINGS, EQUIPMENT AND COLLECTIONS FUND BALANCES IN FISCAL 1971-1972
(Base: Total museums)
(Dollar amounts in thousands)

	Total \$	Classification:					Size:					
		Art \$	History \$	Science \$	Art/ History \$	Other \$	Under \$50,000 \$	\$50,000 to \$99,999 \$	\$100,000 to \$249,999 \$	\$250,000 to \$499,999 \$	\$500,000 to \$999,999 \$	\$1,000,000 And Over \$
Balance at beginning of year	136,345	99,383	7,684	17,507	2,004	9,767	1,954	5,414	6,572	6,049	23,779	92,577
Additions	63,222	40,340	11,224	5,790	1,011	4,857	2,619	2,398	5,846	11,161	13,174	28,024
Deductions	(54,489)	(32,648)	(8,412)	(7,103)	(577)	(5,749)	(1,635)	(1,646)	(5,969)	(4,397)	(12,407)	(28,435)
Transfers (to) or from other funds	3,055	2,356	(333)	329	213	490	**	87	608	(712)	115	2,957
Net change	11,788	10,048	2,479	(984)	647	(402)	984	839	485	6,052	882	2,546
Balance at end of year	148,133	109,431	10,163	16,523	2,651	9,365	2,938	6,253	7,057	12,101	24,661	95,123

	Region:					
	New England \$	Northeast \$	Southeast \$	Midwest \$	Mountain Plains \$	Western \$
Balance at beginning of year	7,832	86,181	3,999	18,799	14,585	4,949
Additions	5,145	22,201	2,304	15,484	6,657	11,431
Deductions	(5,269)	(20,166)	(1,939)	(17,842)	(3,569)	5,704)
Transfers (to) or from other funds	14	1,546	482	951	(264)	326
Net change	(110)	3,581	847	(1,407)	2,824	6,053
Balance at end of year	7,722	89,762	4,846	17,392	17,409	11,002

Table 224

ADDITIONS TO UNEXPENDED LAND, BUILDINGS, EQUIPMENT AND COLLECTIONS FUND BALANCES IN FISCAL 1971-1972

(Base: Total museums)
(Dollar amounts in thousands)

		Classification:					Size:						
Total		Art	History	Science	Art/ History	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 And Over	
Total additions	\$63,222	\$40,340	\$11,224	\$5,790	\$1,011	\$4,857	\$2,619	\$2,398	\$5,846	\$11,161	\$13,174	\$28,024	
%		%	%	%	%	%	%	%	%	%	%	%	
Contributions, grants, bequests, etc.	64	66	36	92	80	78	67	82	69	57	72	61	
Gains or losses on disposition of invest- ments	**	**	1	1	*	4	5	**	3	1	1	**	
Investment income	17	23	1	6	6	12	3	6	1	2	7	31	
Other	19	11	62	1	14	6	25	12	27	40	20	8	
Region:													
		New England	Northeast	Southeast	Midwest	Mountain Plains	Western						
Total additions		\$5,145 %	\$22,201 %	\$2,304 %	\$15,484 %	\$6,657 %	\$11,431 %						
Contributions, grants, bequests, etc.		81	66	48	59	84	48						
Gains or losses on disposition of investments		3	**	*	1	2	1						
Investment income		4	24	17	27	4	1						
Other		12	10	35	13	10	50						

* Less than 0.5%

** Represents a negative sum; percentages are based on positive additions only.

Table 225

DEDUCTIONS FROM UNEXPENDED LAND, BUILDINGS, EQUIPMENT AND COLLECTIONS FUND BALANCES IN FISCAL 1971-1972
(Base: Total museums)
(Dollar amounts in thousands)

	Total	Classification:						Size:											
		Art	History	Science	Art/ History	Other	Under \$50,000	\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$499,999		\$500,000 to \$999,999		\$1,000,000 And Over			
								%	%	%	%	%	%	%	%		%	%	
Total deductions	\$54,489	\$32,648	\$8,412	\$7,103	\$577	\$5,749	\$1,635	\$1,646	\$5,969	\$4,397	\$12,407	\$28,435							
	%	%	%	%	%	%	%	%	%	%	%	%					%		
Acquisitions of land, buildings & equipment	68	53	85	95	66	81	83	51	73	84	82	56							
Acquisitions of collections	24	38	4	3	13	5	7	12	18	5	10	38							
Other	8	9	11	2	21	14	10	37	9	11	8	6							
Region:																			
		New England		Northeast		Southeast		Midwest		Mountain Plains		Western							
Total deductions		\$5,269	\$20,166	\$1,939	\$17,842	\$3,569	\$5,704												
		%	%	%	%	%	%												
Acquisitions of land, buildings and equipment	84	61	20	75	60	68													
Acquisitions of collections	8	33	42	21	14	25													
Other	8	6	38	4	26	7													

Art museums not only had 73% (\$99,383,000) of the unexpended land, buildings, equipment and collection funds at the beginning of the year, but also raised that total by a substantial \$10,048,000 by year's end. Science museums, on the other hand, had a decrease in such funds of \$984,000 and the "other" classification had a decrease of \$402,000. There also were decreases in funds in museums in New England (\$110,000) and the Midwest (\$1,407,000).

Additions to these unexpended funds were primarily accounted for by contributions (64%), while deductions were predominantly for acquisition of land, buildings and equipment (68%) rather than for acquisitions for collections (24%).

Observation:

The \$1.5 billion balance of all funds other than current funds in fiscal 1971-1972 for the entire museum field is an impressive amount until it is considered in relationship to the museums' annual operating expenditures of almost half a billion dollars, to the endowments of comparable institutions in other fields and to the impression carried in some quarters that museums can live off their portfolios.

While there are some museums that no doubt do exist solely on endowment income, for the total field, as was seen in the examination of non-operating revenues, income from investments represents only 13% of the total current income, and for non-profit museums, investment earnings represent only 18%. In no classification did non-operating revenues account for more than 23%, even among art museums which, as primarily private non-profit organizations, have to a large extent traditionally attempted to build up funds for emergency use.

It is quite clear that the museum field could not exist on the income from endowment funds. In fact, these funds cover only a small percentage of the operating expenditures. Rather, they are more often used to cover extraordinary expenditures, to make a special acquisition, or to cover a critical emergency. In short, these funds serve more as a cushion for contingencies than as a means of operating.

Museum Practices Related to the Budget

Museum directors were asked how successful the museum had been in controlling costs in fiscal 1971-1972. The majority (63%) responded that they had been very successful and an additional 28% said somewhat successful. There was practically no deviation from this response anywhere in the country or among any type of museum. Only among museums in the budget size of \$250,000 - \$499,999 was there a significant decrease in the very successful category, but this was offset by an increase in the somewhat successful category:

Table 226

DIRECTORS' EVALUATION OF HOW SUCCESSFUL MUSEUM HAS BEEN IN CONTROLLING COSTS
(Base: Total museums)

	Classification:						Size:					
	His- tory			Sci- ence			Art/		Ot- her			
	Art	Sci	His- tory	Sci	His- tory	Art/	Ot- her					
	%	%	%	%	%	%	%	%	%	%	%	%
Total												
	%											

The directors were then given a list of fourteen basic business techniques for cost control and better management and asked whether the museum used each technique fully, partly or not at all. The responses of full use are shown on the following table:

Controls over vacation, sick days and overtime are fully used by the largest number of museums (71%, 69% and 66%, respectively). Among classifications those proportions rise to 83%, 82% and 74%, respectively, in science museums.

Next in importance is the maintenance of detailed records of fixed assets and collections, with 64% of all museums using this technique fully. Six out of ten museums (60%) and nearly three out of every four art museums (74%) employ monthly or bimonthly cash flow statements. Fifty-nine percent of the museums rely on independent audits by public accountants for double checking their financial records. This percentage is much higher among private non-profit museums (70%) and lower among government museums (45% of total government museums and only 23% of federal museums turn to outside audits as a rule).

Slightly more than half (51%) of the museums periodically evaluate the adequacy of their insurance; among classifications this proportion rises to 66% of art/history museums. Exactly half of the museums periodically check their inventory against the records, but the proportion drops among classifications to 40% in art/history museums compared with 57% in art museums, and among governing authorities to 37% in private educational institution museums compared with 75% in federal museums.

The large museums are consistently higher in the percentage fully using all the listed business techniques.

Encumbrance controls -- to know when a budget item has been exceeded -- are fully used by 45% of museums. Thirty percent of museums reported they used an accrual basis of accounting, and 46% of museums of \$1,000,000 and over have accrual accounting.

When asked about short and long-term budget plans, only 19% said they extended their planning five to ten years. The largest budget size museums again had a higher than average proportion that make full use of short-term planning (24%), but 37% of the \$250,000 - \$499,999 museums use fully short-term planning strategies. Larger museums show up moderately better on long-term planning, but still only a relatively small 22% of them say they make full use of such planning. Only federal government museums indicate any strong long-term budget planning activity (46%).

Observation:

This critical and unfortunate lack of short and long-term planning must be kept in mind when consideration is given in a later section of this chapter to the responses given by museum directors on the future income needs of museums and where funds might be most effectively employed, if available.

Two points very much related to this section on budget and finances are worth considering. The first concerns the museum field's ability to account for itself and the second pertains to the methods museums appear to employ to communicate their financial needs.

When designing the forms for this financial portion of the study we realized that not every museum would keep its books in a manner identical to that of the forms. Nevertheless, from our tests and from the counsel of our consultants and accountants we sought to field a data collection instrument which would give museums as little difficulty as possible in making conversions. What we discovered, however, was that a large proportion of museums had great difficulty reporting their budgets, not because their system was different but because their records were deficient. As noted earlier, data concerning income were more complete than expenditures but even on the income side, record keeping was mixed. It would seem fair to say that at this time the museum field collectively -- even though there are many outstanding exceptions -- is not prepared to make a proper financial accounting of itself. Perhaps the museum field should aim for uniform accounting practices. This does not necessarily mean standardized public accounting since there are many good reasons why each museum should have its own opportunity to account for itself, and this may differ a good deal from one type of museum to another. But at least certain steps should be taken to create common internal accounting practices that would permit a uniformity and comparability of reporting among museums, if for no other reason at least to facilitate important research aimed at gaining a better understanding of the field in the future.

Perhaps what is more important to observe here, however, is that the present methods of communicating financial needs, often revolving around the museums' public accounting practices, are almost totally inadequate, and in fact may be harmful to museums in their best efforts to get on with the public service they seek to render.

For the most part it would seem that the budget, and therefore the operation, of a museum are strictly controlled by the expectations of income. Whether the line of expenditures estimated in its budget fulfills the full services or even adequate services that the museum was created for is certainly a budgetary consideration usually, but not the controlling factor in the deliberation. Instead of measuring planned purposeful needs, the budgets and therefore the museums' operations are constructed on a formula of "this is what we may get and this is what we have to spend".

These figures most often seem to fall short of what a full service use of present assets would cost. After all the additions and subtractions of auditing are completed at the end of the year, the museum, more often than not, tries to represent its performance and communicate its needs by this accounting. There is a great deal of talk about so-called "deficits" and "income gaps" and "cutting into endowments" and so on. The target was to come as close to breaking even as possible or, better yet, ending with a slight margin of unexpended income in the conservative tradition of running a tight ship.

Meanwhile many of the proper costs of a reasonable full-service long-term museum operation have not been taken into consideration. This is not to say that strict practices of accounting should not be adhered to. Quite the contrary, the field needs to have much more professionalism in its accounting, particularly if it wishes to make a strong case for increased public and private support. At present, the public accounting by museums is only a narrow instrument to say where the money for the year came from and where the money went. It does not say what the museum should be doing that it does not now do; it does not give the cost of improved working conditions; it does not provide the means by which the museum can renew itself physically in the future; and does not show what level of support it really should be seeking.

One suggestion worth considering is to have a kind of dual accounting system where, in addition to the strict itemization of income and expenditures, there is also developed a full-service budget for the same year that would reflect the expenditures that should be made. This is not the same as budget projections over future years, although planning would certainly be improved by this technique. Nor is this to encourage pie-in-the-sky figuring, but a controlled, realistic budget for a full-service operation of a museum. It is possible to set up such a full service budget at the beginning of the year at the same time as the basic budget. At the end of the year the year-end reports would repeat the contrasting situation between the basic and full-

service picture. The full-service budget might include the cost of plant renewal over an extended period of time, salaries at levels commensurate with the job and covering a staff adequate to meet the museum's program demands, costs for better maintenance and upkeep to keep all the spaces or other facilities fully operating, the cost of consultants as advisors to increase the professionalism of the museum, etc.

These are, of course, just a few items that might be part of the full-service budget. Guidelines and procedures would have to be drawn up, but what is important for museums to consider is just how well the financial needs of the institution are communicated in dollars and cents terms that support sources and the concerned public can understand and respond to. Basic accounting practices are faulty, therefore accountability is not what it should be. But equally as important, the constructive message about financial needs in the museum field is not made clear.

Endowment Fund Policies

In addition to the budgetary figures on endowment fund balances, the policies and practices of museums concerning their endowment funds were also examined. It was first determined whether a museum has an endowment fund, and 27% of total museums indicated that they did have endowment funds meeting the study's definition of "assets provided under a stipulation by their donor that they be invested, and that only the investment income be used, for general or for specified purposes, until a specified time or the occurrence of a specified event, or in perpetuity":

The museums with endowments are almost entirely private non-profit or educational institution museums. Only 5% of government museums have endowments, compared with 33% of educational institution museums (and a higher 50% of private educational institution museums) and 39% of private non-profit museums.

Among the classifications, the proportions of art museums (41%) and art/history museums (36%) that have endowments are much higher than the proportions of science museums (28%) or those of history and of the other classification (20% each). The proportion of museums with endowments is also higher among the larger museums, ranging from 16% in the under \$50,000 size to approximately half of the \$500,000 - \$999,999 and of the \$1,000,000 and over museums (53% and 51%, respectively).

Looking at sizes within classifications, the largest art museums show the greatest percentage of museums with endowments; 83% of the \$500,000 and over art museums have endowments.

Almost two in three New England museums (63%) have endowments, a reflection of the high percentage of private non-profit museums in that region. In no other region does the proportion rise above the 29% in the Northeast and it is as low as 16% in the Mountain Plains and 17% in the West.

To ascertain whether museums can spend income from endowment as they choose or must apply these funds toward specific projects or activities, the study asked if any part of endowment income was restricted as to its use -- for example, to support only acquisitions, research, etc. In more than half the museums with endowments (56%) at least part of the income is restricted, including 14% of museums with endowments in which all such income is restricted as to its use:

Table 229

WHAT, IF ANY, PROPORTION OF ENDOWMENT IS RESTRICTED AS TO ITS USE
(Base: The 27% of museums with endowments)

	Classification:						Size:							
	Art			Sci- His- Ot-			Under		to		to		to	
	Total	Art	Sci-	His-	Art	Her	\$50,000	\$50,000	\$99,999	\$249,999	\$499,999	\$999,999	\$1,000,000	
	%	%	%	%	%	%	%	%	%	%	%	%	%	%
0% - no part restricted	44	29	56	26	54	56	59	69	42	16	25	12		
Part is restricted	56	71	44	74	46	44	41	31	58	84	75	88		
1 - 9%	14	11	17	17	16	5	20	6	4	27	9	14		
10 - 49%	12	18	8	18	8	7	2	8	11	13	28	37		
50 - 99%	10	12	11	12	8	4	8	6	8	14	17	17		
100%	14	23	4	24	6	15	9	7	21	25	19	7		
Is restriction, but not sure how much	6	7	4	3	8	13	2	4	14	5	2	13		
Mean % restricted	27	40	15	40	14	22	16	14	36	43	38	35		

Among classifications, the percentage of museums that have at least part of the endowment income restricted is highest in science (74%) and in art (71%). Among budget sizes the percentage is highest in the \$250,000 - \$499,999, \$500,000 - \$999,999 and \$1,000,000 and over groups (84%, 75% and 88%, respectively).

The mean percentage of endowment income that is restricted is highest among the museums in the \$250,000 - \$499,999 size, in which 43% of total endowment fund income is restricted as to its use, compared with an average of 27% for all endowed museums. Among the classifications a high of 40% of income from endowment funds in both art and science museums is restricted.

Spending of Principal

Although the definition given of endowment funds stated that only the investment income be used under a stipulation by their donor, when museums were asked if any part of the principal of endowment funds can be expended upon designation by the trustees or governing boards, almost half the museums with endowment funds (49%) replied that some part can be expended. Fourteen percent indicated that less than half of the principal can be so expended, and 13% responded that from 50% to 99% of the principal can be so expended (22% were not sure of the proportion):

Table 230
CAN PRINCIPAL OF ANY AMOUNT RECORDED AS ENDOWMENT BE EXPENDED UPON DESIGNATION BY THE TRUSTEES
AND, IF SO, WHAT PROPORTION
(Base: The 27% of museums that have endowments)

	Classification:						Size:											
	His- tory			Sci- ence			Art/ Ot- her		Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$499,999		\$500,000 to \$1,000,000 and over	
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Total	42	46	37	47	29	50			50	31	52	29	44	38				
0% - no part can be expended	49	47	51	44	60	44			45	44	42	68	51	60				
Some part can be expended																		
1 - 9%	5	5	5	8	-	7			2	5	12	7	5	2				
10 - 49%	9	11	11	7	-	7			8	9	4	8	12	16				
50 - 99%	13	6	14	13	28	7			16	-	5	31	10	17				
Part can be expended, but not sure how much	22	25	21	16	32	23			19	30	21	22	24	25				
Not sure if part can be expended	9	7	12	9	11	6			5	25	6	3	5	2				

Observation:

As was noted earlier in the examination of endowment fund balances and similar fund balances, there is a great deal of confusion among museums between endowment funds and funds similar to endowments.

The so-called endowment funds whose principal can be expended upon designation by the trustees are actually funds similar to endowments, even though a museum may lump them together.

Use of Capital Gains on Endowment Funds

To determine policies relating to capital gains realized on endowment funds, museums were asked on what proportion of endowment principal can currently realized capital gains be used for current income purposes. Thirty-seven percent of museums with endowments reported that currently realized capital gains on at least some part of endowment principal can be used for current income purposes, including 17% of museums with endowments who said that all of the currently realized capital gains can be so used (32% were not sure if part of the endowment could be used in this manner):

Table 231
ON WHAT PROPORTION OF ENDOWMENT PRINCIPAL
CAN CURRENTLY REALIZED CAPITAL GAINS BE USED FOR CURRENT INCOME PURPOSES
(Base: The 27% of museums that have endowments)

	Classification:						Size:						
	His- tory			Sci- ence			Art/		Ot- her				
	%	%	%	%	%	%	%	%	%	%	%	%	%
Total							Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and over	
0% - no part can be used	31	32	31	53	19	15	20	25	36	51	42	31	
Some part can be used	37	42	36	18	43	46	31	37	40	35	41	52	
1 - 9%	5	10	2	3	2	8	3	5	7	-	14	12	
10 - 49%	3	5	1	3	5	-	2	3	2	-	5	7	
50 - 99%	3	1	1	4	5	-	3	-	-	3	2	7	
100%	17	15	22	5	20	28	21	22	20	15	7	9	
Part can be used, but not sure how much	9	11	10	3	11	10	2	7	11	17	13	17	
Not sure if part can be used	32	26	33	29	38	39	49	38	24	14	17	17	

The proportion of museums in which capital gains on some part of endowment principal can be used is highest in the \$1,000,000 and over budget size (52% of museums with endowments). However, although the percentage of museums that can use capital gains as income is lower among the smaller budget sizes, the percentage of small museums that can use capital gains on the entire endowment principal for income is actually higher; 21% of museums with endowments in the under \$50,000 budget size may spend 100% of capital gains as income compared with only 9% of the \$1,000,000 and over group.

The proportions among the different classifications of museums that can use capital gains on some part of endowment principal for current income purposes is relatively even except for science museums, only 18% of which can use capital gains in this manner.

Among the museums that can use capital gains for current income purposes, more than three out of four (78%) realized such gains during fiscal 1971-1972, but only 59% of these museums actually used these gains for current income purposes:

Table 232

WHETHER CAPITAL GAINS ON THE ENDOWMENT WERE REALIZED DURING FISCAL 1971-1972 AND, IF SO, USED FOR CURRENT INCOME PURPOSES
(Base: The 37% of museums with endowments in which some part of capital gains can be used as current income = 10% of total)

	<u>Total</u> %
<u>Capital gains realized</u>	<u>78</u>
Used for current income purposes	59
Not used for current income purposes	19
<u>No capital gains realized</u>	<u>15</u>
<u>Not sure</u>	<u>7</u>

The survey also inquired about the directors' attitudes toward the use of capital gains as part of endowment income. Directors of 44% of museums with endowments approve of this use, while 27% disapprove and 29% are not sure:

Table 233

WHETHER DIRECTOR APPROVES OR DISAPPROVES OF USE OF CAPITAL GAINS
AS PART OF ENDOWMENT INCOME
(Base: The 27% of museums that have endowments)

	<u>Total</u> %
Approve	44
Disapprove	27
Not sure	29

The primary reason given by those directors who approve of the use of capital gains for income was that it "provides needed income" (22%), while 13% stated that it was museum policy, 7% said it was good on a limited basis, and another 7% said that it provides greater flexibility and effectiveness.

Of those directors who disapprove of the use of capital gains for income, 10% gave as a reason for disapproval that the capital gains were needed as a cushion against inflation, 8% said that it would jeopardize the endowment fund, and 5% that it would sacrifice future income:

Table 234

REASONS DIRECTOR APPROVES OR DISAPPROVES OF USE OF CAPITAL GAINS
AS PART OF ENDOWMENT INCOME*
(Base: The 27% of museums that have endowments)

	<u>Total</u> %
<u>Approve</u>	
Provides needed income	22
Museum policy	13
Good on limited basis	7
Provides greater flexibility and effectiveness	7
Other "approve"	2
<u>Disapprove</u>	
Capital gains needed as inflation cushion	10
Would jeopardize endowment fund	8
Would sacrifice future income	5
Prefer to seek operating income elsewhere	2
Risky, unsafe	1
Restricted or forbidden	1
Other "disapprove"	2
<u>Not sure</u>	22

* Percentages add to more than 100 because multiple responses were possible.

When the director was asked if the board of trustees approves of the use of capital gains as part of endowment income, a smaller percentage said both that the board approves (37%) or disapproves (21%), with a rise in the not sure category to 42%:

Table 235

DIRECTORS' EVALUATION OF ATTITUDE OF BOARD OF TRUSTEES
REGARDING USE OF CAPITAL GAINS AS PART OF ENDOWMENT INCOME
(Base: The 27% of museums that have endowments)

	<u>Total</u> %
Approve	37
Disapprove	21
Not sure	42

Income Needs

In order to view the fiscal picture of the museum field in the perspective of the actual operations and real needs of the museums, the survey questioned directors on various effects of financial pressures on museums' services, the adequacy of operating budgets, the proportion of those budgets used in various program areas, and the most serious financial needs of the museums.

As a background to the current financial situation, directors were first asked if financial pressures had made it necessary to cut back facilities, services or staff in the past five years since 1966. Such cutbacks were necessary in more than one in three museums (36%), rising to more than four in ten (42%) among art museums:

Table 236
NECESSITY FOR CUTBACKS IN FACILITIES, SERVICES OR STAFF SINCE 1966
(Base: Total museums)

	(Base: Total museums)										Governing Authority:							
	Classification:					Size:					Government:			Educational Institutions:				
	Art	History	Sold	Art/History	Other	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$249,999	\$250,000 to \$499,999	\$500,000 to \$1,000,000 and Over	Private Non-Profit	Federal	Municipal	Total	Public	Private		
Total	42	34	33	29	41	33	30	39	52	43	33	36	50	41	27	52	46	60
Necessary to make cutbacks	36																	
Not necessary to make cutbacks	63																	
Not sure	1	*	1	-	3	1	1	-	2	-	1	1	-	-	2	1	-	1

	Classification-Size:										History:			Science:		
	Region:					Art:					History:					To- tal
	North- east	South east	Mid- west	Moun- tain Plains	West- ern	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$199,999	\$200,000 to \$499,999	\$500,000 and Over	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$199,999	\$200,000 to \$499,999	\$500,000 and Over	
New Eng- land	42	37	35	26	45	36	39	52	42	31	27	47	24	30	31	45
Necessary to make cutbacks	36															
Not necessary to make cutbacks	62															
Not sure	2	-	*	3	2	-	-	1	-	-	1	3	-	70	69	55

* Less than 0.5%

Among the size categories, the proportion of museums in which financial pressures caused cutbacks was highest in the \$250,000 - \$499,999 budget group (52%). Educational institution museums had the highest proportion (52%) among governing authorities, especially the private educational museums (60%). Federal museums also had a much higher than average proportion in which cutbacks were necessary (50%).

When directors were asked to describe what type of cutbacks had been necessary since 1966, one in four (25%) museums replied that reductions in staff had been made, with almost half of the federal museums (46%) mentioning reductions in staff. The second most prevalent cutback mentioned was in building maintenance and equipment (9%) followed by the hours or days open to the public (8%). In a larger percentage of federal museums (21%) it was necessary to cut back hours or days open to the public:

Table 237
CUTBACKS NECESSARY SINCE 1966
(Base: Total museums)*

	Classification:					Size:										Governing Authority:																													
	Art/History					Under \$50,000										Private										Government										Educational Institutions									
	Art	History	Science	Art/History	Other	\$50,000 to \$99,999	\$100,000 to \$199,999	\$200,000 to \$299,999	\$300,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and Over	Profit	Total	Federal	State	Municipal	To- tal	Non- Profit	To- tal	Pub- lic	Pri- vate																								
Total	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%																							
Staff reductions	25	30	22	20	24	29	22	19	28	39	30	26	22	26	46	29	16	34	33	35																									
Cutback in building maintenance and reductions in equipment	9	5	9	12	18	6	8	6	12	14	11	11	10	8	6	7	8	11	12	9																									
Cutback in hours/days open to public	8	4	10	1	7	15	9	4	6	14	6	4	7	10	21	11	4	6	7	5																									
Cutback in general operations	6	10	4	6	2	9	4	8	9	7	9	6	6	5	11	3	5	12	15	7																									
Cutback in number of exhibits	7	10	3	6	5	13	5	3	8	15	13	9	6	7	5	12	4	11	9	13																									
Cutback in acquisitions	5	9	5	3	6	2	5	3	7	9	7	2	3	6	-	11	4	12	10	15																									
Cutback in education programs	4	6	2	2	3	9	2	3	7	10	4	4	3	6	13	7	3	1	-	2																									
Cutback in research	2	1	2	2	4	4	2	1	4	2	4	4	2	1	-	2	2	6	6	5																									
Cutback in specific program or activity	2	4	1	1	2	1	2	1	1	2	4	1	2	1	-	-	3	2	-	5																									
Cutback in publications	1	3	1	1	4	-	1	**	2	2	4	2	2	**	-	1	-	2	2	2																									
Other cutbacks	2	2	2	3	1	-	2	2	1	1	5	4	1	2	-	5	1	6	6	5																									

* The question on specific types of cutbacks was asked only of the 36% of directors who said cutbacks had been necessary. However, the percentages have been converted to the base of total museums to present the most accurate picture of their impact on the total field.

** Less than 0.5%

Directors were then given a list of eight specified activities and asked whether cutbacks had been made in any of these since 1966 because of financial pressures. Again staff reductions were most prevalent, with one in five (20%) replying that cutbacks had been necessary in the non-professional staff and almost that proportion (19%) saying cutbacks had been necessary in professional staff. Reductions in maintenance again followed staff cutbacks, with 16% of museums saying reduced maintenance had been necessary.

Although cutbacks in publications were previously mentioned by only 1% of museums, when this item was among the list of activities 14% replied that the quality and/or quantity of publications had been reduced. Twelve percent noted that the hours open to the public had been reduced:

Table 238

SPECIFIED CUTBACKS NECESSARY SINCE 1966
(Base: Total museums) *

	Classification:										Size:					Governing Authority:				
	His- Sci- Art/					to to to					Private Non-Prof- it %	Muni- cipal Coun- ty %				Educational Institutions: Io- Pub- Pri- total lic. vate % % %				
	Art %	Sci %	His %	to %	her %	Under \$50,000 %	\$50,000 to \$99,999 %	\$100,000 to \$249,999 %	\$250,000 to \$499,999 %	\$500,000 to \$999,999 %		\$1,000,000 and over %	To- tal %	Fed- eral %	State %					
Total %	22	17	22	19	24	16	18	20	33	28	33	20	19	29	26	11	28	28	28	
Cutback in the number of non-professional staff	20																			
Cutback in the number of professional staff	19	24	17	20	14	22	17	19	22	24	21	19	18	37	13	15	27	22	32	
Reduce maintenance and repairs below adequacy	16	14	16	16	15	20	16	12	17	21	17	22	15	19	40	17	13	12	13	
Reduce quality and/or quantity of publications	14	19	7	13	19	20	13	14	15	13	18	15	16	8	6	11	7	22	18	
Reduce hours open to the public	12	12	13	4	11	15	12	8	13	14	13	9	10	12	27	10	8	17	18	
Cutback in school programs	10	9	8	8	16	16	9	7	11	19	10	17	10	11	21	12	7	13	10	
Reduce services to researchers and scholars	10	9	10	6	15	13	12	3	12	9	18	12	11	10	23	10	5	7	9	
Close part of facilities open to the public	9	9	9	7	8	11	7	7	12	13	12	18	8	10	13	13	5	10	6	

* The question on specific types of cutbacks was asked only of the 36% of directors who said cutbacks had been necessary. However, the percentages have been converted to the base of total museums to present the most accurate picture of their impact on the total field. Percentages add to more than 100 because multiple responses were possible.

Except for reductions in the number of hours open to the public, cutbacks were generally more prevalent in museums with budgets of \$250,000 and over than in smaller museums. For example, cutbacks in non-professional staff were made by 33% of the \$250,000 - \$499,999 museums, 28% of the \$500,000 - \$999,999, and 33% of the \$1,000,000 and over museums, compared with only 16% to 20% of the smaller museums. Since the larger museums naturally have larger staffs and conduct more programs of the types specified, cutbacks are more possible and thus more likely.

As noted previously, a higher than average proportion of federal museums have made cutbacks since 1966. But the percentage of federal museums reducing maintenance and repairs below adequacy was far higher than average (40% compared with only 16% of total museums) as was the proportion of federal museums cutting back the professional staff (37% compared with 19%). On the other hand, only 6% of federal museums reported a reduction in the quality and/or quantity of publications, compared with 14% of total museums and a high of 26% of private educational institution museums.

Observation:

The substantial number of museums in which financial pressures have caused cutbacks is another indication of the emphasis upon the bottom line in museum budgets, resulting in staff, services, and other areas vital to the fulfillment of purposes being reduced because of limited income.

Changes in Operating Costs Since 1966

Not surprisingly, when asked whether operating costs were higher, lower or about the same in fiscal 1971-1972 as in 1966, nine in ten museums said that costs had increased:

Table 239

OPERATING COSTS COMPARED TO 1966
(Base: Total museums)

	<u>Total</u> %
Higher	90
Lower	1
About the same	5
Museum not operating in 1966	4

In the 90% of museums with higher operating costs than in 1966, the median increase was 39%. This increase did not vary significantly among categories of museums except for a high 52% median increase in the "other" classification:

Table 240

WHAT HAS BEEN PERCENTAGE INCREASE IN OPERATING COSTS SINCE 1966
(Base: The 90% of museums with increased costs)

	Classification:										Size:										Governing Authority:					
	History					Art/Sci-History					Under \$50,000					\$50,000 to \$249,999					Private		Government:		Educational Institutions:	
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Total	39	40	37	36	34	52	36	35	41	48	45	46	42	35	35	42	29	36	34	36	42	35	35	42	29	36
Less than 10%	5	4	5	4	8	5	5	8	3	3	4	4	4	7	8	2	9	3	-	6	4	7	8	2	9	3
10-24%	23	20	24	28	24	19	27	26	22	15	14	12	19	28	17	27	34	31	37	26	19	28	17	27	34	31
25-49%	28	29	28	34	35	21	25	25	31	30	34	37	29	27	53	21	23	24	26	21	29	27	53	21	23	24
50-74%	16	13	14	12	18	27	16	17	18	14	13	12	19	11	13	12	10	14	15	11	19	11	13	12	10	14
75-99%	5	5	7	5	3	1	6	3	3	4	6	15	6	4	2	3	5	2	3	-	6	4	2	3	5	2
100-200%	8	9	5	10	2	14	7	6	10	10	17	11	7	11	2	10	14	10	5	17	7	11	2	10	14	10
More than 200%	5	5	5	2	2	8	2	4	4	17	6	5	4	5	-	13	1	5	7	3	4	5	-	13	1	5
Not sure	10	15	12	5	8	5	12	11	9	7	6	4	12	7	5	12	4	11	7	16	12	7	5	12	4	11
Median % increase	39	40	37	36	34	52	36	35	41	48	45	46	42	35	35	42	29	36	34	36	42	35	35	42	29	36

Higher salaries and inflation were the two main reasons for the increases in operating costs. Almost half the museums (47%) that experienced rises in operating costs since 1966 reported increased salaries and wages as a reason, with inflation/cost of living increases reported by 43% of the museums. A high of 65% of art/history museums mentioned increased salaries as a reason for rising operating costs.

Eighteen percent of the museums reported an increase in size of staff as a primary reason for increases in operating costs: 17% mentioned higher cost of materials and equipment; and a like 17% mentioned higher cost of maintenance. Expansions and improvements in programs, facilities and collections were also mentioned by a substantial number of museums: 17% responded that expanded programs and increased activities were a reason for increased operating costs, 15% the expansion or improvement of buildings and facilities, and 9% the expansion or improvement of collections and exhibits. More than one in four art museums (26%) cited expanded programs compared with only 13% of history museums:

Table 241

PRIMARY REASONS FOR INCREASE IN OPERATING COSTS*
(Base: The 90% of museums with increased costs)

	Classification:										Size:						
	Art			Sci- His-			Ot-			Under \$50,000 %	\$50,000 to \$100,000		\$100,000 to \$250,000		\$250,000 to \$500,000		\$500,000 and over %
	Total %	Art %	Sci- %	His- %	ence %	tory %	her %	Art %	Sci- %		to %	to %	to %	to %	to %	to %	
Increased salaries and wages	47	39	44	54	65	47		44		46	52	42	59		59		59
Inflation/cost of living increases	43	48	45	50	36	32		41		49	44	33	54		50		50
Increase in size of staff	18	19	17	16	24	18		14		22	16	32	18		16		16
Higher cost of materials & equipment	17	12	13	27	24	17		15		17	24	14	18		14		14
Higher cost of maintenance	17	23	14	13	23	16		19		14	19	14	11		16		16
Expanded programs/increased activities	17	26	13	17	16	14		15		20	12	23	15		23		23
Expansion or improvement of buildings and facilities	15	18	13	15	8	20		13		11	18	23	20		16		16
Expansion or improvement of collection and exhibits	9	8	8	6	15	10		8		6	13	8	8		10		10
Increased cost of fringe benefits and payroll taxes	4	4	3	9	3	4		3		5	5	5	3		6		6
Increased attendance	4	1	7	**	3	3		5		4	4	1	-		6		6
Increased cost of insurance on collection	3	9	3	-	3	-		3		4	3	-	3		7		7
Expansion or improvement of education programs	3	4	1	4	1	5		1		3	4	3	4		4		4
Other	7	9	4	4	8	13		7		6	7	10	3		5		5

* Percentages add to more than 100 because multiple responses were possible.

** Less than 0.5%

Observation:

Although expansions in programs and services were cited by a significant number of museums, it seems obvious that rising costs, especially in salaries, are a major problem facing museums and making it necessary to increase income levels if full service is to be maintained. It should be noted, also, that a number of museum directors, especially in government-run museums, indicated that salary increases were mandated, causing a continual rise in operating expenditures.

Distribution of Current Operating Budget Among Program Areas

To determine the distribution of the operating budget among the museums' program areas, directors were asked the proportion of the budget spent in each of the five broad areas discussed in Chapter VI (administration, curatorial/display/exhibit, education, research and operations and support). Administration and operations and support were the two areas accounting for the largest percentage of budgets, 28% and 27% respectively:

Table 242
 PERCENTAGE DISTRIBUTION OF OPERATING BUDGET AMONG PROGRAM AREAS
 (Base: Operating budgets of total museums)

	Classification:										Size:					Governing Authority:		
	Art					Sci- His- Ot-					to					Priv- ate Non- Prof- it %	Government %	Educational Institutions %
	Total %	Art %	Sci %	His %	Ot- her %	Art %	Sci %	His %	Ot- her %	Under \$50,000 %	\$50,000 to \$99,999 %	\$100,000 to \$249,999 %	\$250,000 to \$499,999 %	\$500,000 to \$999,999 %	\$1,000,000 and over %			
Administration	28	32	32	20	26	27				31	30	27	23	22	18	30	25	26
Operations and support	27	23	28	30	31	23				27	25	27	23	35	34	26	32	19
Curatorial/display/exhibit	20	22	18	19	20	25				20	17	22	24	20	23	19	21	24
Education	15	16	13	16	13	15				14	17	14	17	12	12	16	12	15
Research	10	7	9	15	10	10				8	11	10	13	11	13	9	10	16

Among classifications, art, history and the "other" classification spent a larger proportion on administration (32%, 32% and 27%, respectively), than on operations and support (23%, 28% and 23%, respectively). On the other hand, science and art/history museums spent a larger proportion on operations and support (30% and 31%, respectively) than on administration (20% and 26%, respectively).

Size was an especially critical factor in the distribution of the total operating budget between administration and operations and support areas. The smaller museums spent more on administration and less on operations and support. The percentage spent on administration declined steadily as the budget size increased, and in the \$1,000,000 and over category 34% was accounted for by operations and support, compared with only 18% for administration. Equal percentages were spent on administration and on operations and support in museums of \$100,000 - \$249,999 (27%) and in museums of \$250,000 - \$499,999 (23%).

One-fifth of the total museums' budgets (20%) was spent on curatorial/display/exhibit, compared with 15% on education and 10% on research. These proportions remained relatively even throughout all classifications and sizes. However, in educational institution museums research accounted for a higher 16%, compared with only 9% in private non-profit and 10% in government museums; and curatorial/display/exhibit accounted for a slightly higher 24%, compared with 19% in private non-profit and 21% in government museums. A somewhat lower than average percentage of operating budgets was spent by art museums on research (7%) and a higher than average percentage by science museums (15%).

Operations and support was 19% in educational institution museums, compared with 26% in private non-profit and 32% in government museums.

Adequacy of Current Operating Budget

The study investigated the adequacy of current operating budgets in terms of all areas of museum activities, and the directors were asked whether their current budget levels enable them to utilize fully the facilities, exhibits, collections, staff and other resources of the museums. Two in three museums (66%) replied that the current operating budget does not enable full utilization of their resources and that a median increase of 45% was needed for full utilization:

Table 243
WHETHER CURRENT OPERATING BUDGET ENABLES FULL UTILIZATION OF RESOURCES
(Base: Total museums)

	Classification				Size						Governing Authority				Educational Institutions To- Pub- Pri- tal lic vate		
	Art	Sci- ence	His- tory	Art/ His- tory	Ot- her	Under \$1,000,000 and Over											
						\$50,000 to \$99,999	\$100,000 to \$199,999	\$250,000 to \$499,999	\$500,000 to \$999,999	\$1,000,000 and Over	Private Non-Profit	To- Fed- tal eral State	Mun- cipal County				
Total	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Does enable	34	31	37	24	45	22	38	21	32	28	30	45	59	31	49	17	19 15
Does not enable	66	69	63	66	55	78	62	69	68	72	70	55	41	69	51	83	81 85
Increase needed in next 2 to 3 years:																	
Under 10%	2	3	3	-	5	2	2	4	4	-	5	3	2	7	1	2	1 - 1
10 - 24%	21	19	15	35	25	20	12	23	29	24	37	19	24	30	17	30	23 24 20
25 - 49%	29	34	32	31	24	19	31	25	20	29	36	30	32	28	32	34	21 23 19
50 - 74%	16	17	16	15	14	16	14	22	16	14	12	18	11	20	9	9	17 25 9
75 - 99%	3	6	2	1	5	3	3	4	4	2	3	3	2	4	2	1	5 3 9
100 - 149%	14	12	17	9	3	18	17	11	15	15	2	14	12	11	15	10	18 10 27
More than 150%	10	6	9	7	22	12	15	6	6	8	5	8	9	-	11	9	15 15 15
Not sure	5	3	6	2	2	10	6	5	6	8	-	5	8	-	13	5	- - -
Median % increase needed:	45	43	47	35	44	54	53	45	42	43	30	45	40	36	44	35	56 52 77

(continued)

Table 243

WHETHER CURRENT OPERATING BUDGET ENABLES FULL UTILIZATION OF RESOURCES (continued)
(Base: Total museums)

	Classification-Size											
	Art				History				Science			
	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 and Over	Under \$50,000	\$50,000 to \$99,999	\$100,000 to \$499,999	\$500,000 and Over	Under \$100,000	\$100,000 to \$499,999	\$500,000 and Over	
Total	%	%	%	%	%	%	%	%	%	%	%	
Does enable	34	31	32	31	43	30	29	19	31	41	25	
Does not enable	66	69	68	69	57	70	71	81	69	59	75	
Increase needed, in next 2 to 3 years:												
Under 10%	2	6	3	3	1	9	2	-	-	-	-	
10 - 24%	21	18	21	39	7	26	22	38	39	30	38	
25 - 49%	29	30	39	38	38	25	21	46	23	35	41	
50 - 74%	16	22	13	11	13	18	24	-	15	13	17	
75 - 99%	3	6	3	3	2	4	1	-	-	1	2	
100 - 149%	14	6	18	3	22	11	10	8	14	10	-	
More than 150%	10	2	-	3	11	4	9	8	9	7	2	
Not sure	5	10	3	-	6	3	11	-	-	4	-	
Median % increase needed:	45	42	40	29	51	38	48	31	36	37	31	

A somewhat lower than average proportion of museums in the art/history classification (55%) have current operating budget levels that do not enable full utilization of resources, but little variation is seen among budget sizes. However, significant differences can be seen in sizes within classifications. The percentage of history museums with budget levels that do not enable full utilization rises sharply from 57% of the under \$50,000 group to 81% of the \$500,000 and over group. The proportion of science museums with budgets that do not enable full utilization is higher in the under \$100,000 group (69%) and the \$500,000 and over group (75%) but declines in the middle-sized science museums to 59%.

The primary difference occurs among governing authorities, with 83% of educational institution museums with current operating budgets that do not enable full utilization, compared with 55% of government museums, including 41% of federal museums.

The median increase needed for full utilization is highest in educational institution museums (56%), particularly in private educational institution museums (77%), and lowest in the large museums, 30% in the \$500,000 - \$999,999 group and 29% in the \$1,000,000 and over. While the median percentage increase needed declines steadily with an increase in budget size, this, nevertheless, represents an increase in actual dollar amounts.

Short-term Needs

When asked where additional funds for operating budgets would be spent in the next two to three years, half (50%) of the museums whose current budgets do not enable full utilization reported that increased funding would go toward additional staff. The proportion of museums in which increased funding would be spent on additional staff was highest in the \$100,000 - \$249,999 group (65%) and in federal and state museums (61% each).

Four in ten museums (41%) reported that increases in operating budgets would be spent on exhibitions and displays, followed by one in five (21%) that mentioned educational programs:

A higher than average percentage of the large museums -- 39% of the \$1,000,000 and over group compared with 21% of total museums -- said that increased funds would be spent on educational programs. A higher than average percentage of art museums (24%) and of public educational institution museums (35%) would spend funds on collections/acquisitions (compared with 17% of total museums). Facilities would account for greater than average proportions of increases in federal museums, 37% of which would spend an increase on improvements and renovations of facilities (compared with 17% of total museums) and 22% of which would direct such funds to maintenance of facilities (compared with 7% of total).

Increases would be spent on research in approximately one in five public educational institution museums (21%), federal museums (22%) and museums in the \$500,000 - \$999,999 group (21%), and in an even higher one in four museums of \$1,000,000 and over (25%) compared with only 11% of total. Almost one in four museums in the \$500,000 - \$999,999 group (24%) would spend increases on publications, compared with only 6% of total; and 17% of federal museums would direct increased funds into visitors/membership services, compared with 5% of total.

In looking forward over the next two to three years, directors were asked if the quality of service is likely to improve, decline or maintain its current level. Almost four in ten museums (38%) felt that the quality of service would maintain its current level over the next few years. This proportion was relatively even among categories except in the \$1,000,000 and over size, in which only slightly more than one in four (27%) felt service will maintain its current level.

Of the remaining museums, 33% felt that the quality of service will improve, but 25% expected a decline in service, and this proportion is significantly lower only in federal museums (15%). Nevertheless, the percentage expecting an improvement remains higher or equal to those expecting a decline in all categories except art/history museums (28% expecting a decline compared with 26% expecting improvement), museums of \$1,000,000 and over (41% expecting a decline compared with 30% expecting improvement), and in the educational institution museums (38% expecting a decline compared with 22% expecting improvement). The outlook is especially dim in the private educational institution museums, 45% of which expect that the quality of service will decline and 16% that quality will improve:

Table 245

QUALITY OF SERVICE OVER NEXT FEW YEARS WITH EXPECTED BUDGET
(Base: Total museums)

	Classification:										Size:					Governing Authority:				
	His- tory					Sci- ence					Art/ His- tory					Government:				
	%					%					%					%				
	%					%					%					%				
Total	36	40	38	41	34	40	38	39	35	37	27	38	39	40	34	42	37	36	37	
Maintain current level	33	34	32	33	39	32	38	27	39	31	30	33	36	45	35	34	22	27	16	
Improve quality	25	26	24	23	28	25	22	27	21	28	41	25	22	15	25	22	38	34	45	
Quality likely to decline	4	4	4	6	5	3	2	7	5	4	2	4	3	-	6	2	3	3	2	
Not sure																				

Long-term Needs

In addition to those areas in which immediate funding increases would be spent, directors were asked about needs and plans over the next five to ten years and the two or three areas in which they would most want to spend funds on improvements, if sufficient funds were available. Again approximately half the museums (49%) mentioned staff. In second place among the long-term needs was new building/more space (41%) followed by exhibitions/display (34%):

Table 246

IF HAD SUFFICIENT FUNDS FOR ANY IMPROVEMENTS OVER NEXT 5 TO 10 YEARS, IN WHICH TWO OR THREE AREAS WOULD THEY BE SPENT*
(Base: Total museums)

	Classification:										Size:										Governing Authority:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																				
	His- tory					Sci- ence					Art/ His- tory					Under \$50,000					\$50,000 to \$99,999					\$100,000 to \$249,999					\$250,000 to \$499,999					\$500,000 and over					Priv- ate Non- Profit %	Government:			Educational Institutions:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																												
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* Percentages add to more than 100 because multiple responses were possible.

** Less than 0.5%

Collections/acquisitions, which ranked fifth in long-term needs of total museums, was second in art museums (37%) and in private educational institution museums (43%), the latter reflecting the large proportion of art museums in that group.

One in four history and art/history museums (24% and 25%, respectively) would spend funds over the long-term on improvement and renovation of facilities, compared with 19% of total museums; 26% of \$1,000,000 and over museums and 27% of state museums cited improvement and renovation of facilities among their priority long-term needs. Higher than average proportions that would spend funds on educational programs (16% of total museums) were found in the science classification (24%) and in the budget size groups of \$50,000 - \$99,999 (22%) and \$500,000 - \$999,999 and \$1,000,000 and over (23% each).

Conservation and preservation of the collection and research were mentioned by relatively low percentages of museums. The 8% of total museums which cited conservation as one area in which funds would be used for improvements over the next five to ten years rose significantly only in the larger budget categories (15% of the \$1,000,000 and over group) and in federal museums (15%). The 6% of total museums mentioning research and scholarship rose to 9% among science museums and 13%, 11% and 16% in the \$250,000 - \$499,999, \$500,000 - \$999,999 and \$1,000,000 and over sizes, respectively. Improvement in publications, cited by only 3% of total museums, seems a greater concern to public educational institution museums, 11% of which said that funds would be spent in this area.

For an additional perspective on the financial needs of museums, the directors were given a list of 14 areas of museum operations and asked to rate the seriousness of the need for additional money in each area on a scale from "very serious" through "serious, but not very serious" and "only somewhat serious" to "not serious at all". The following table shows the percentages of museums that rated each item as "very serious", thus indicating the areas of most pressing need. More than half the museums responding (51%) said that the need for additional money for major new construction was very serious, followed by 38% of responding museums that rated as very serious the need both for curatorial/display/exhibit staff and programs and for education staff and programs:

Table 247

AREAS IN WHICH THE NEED FOR ADDITIONAL MONEY IS FELT TO BE VERY SERIOUS*
(Base: Percentage of museums for which area applies)

	Classification:										Size:										Governing Authority:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
	His- Sci- His- Ot-					Total	Art/					Under \$50,000	\$50,000 to \$99,999					to \$100,000	\$100,000 to \$249,999					to \$250,000	\$250,000 to \$499,999					to \$500,000	\$500,000 and over					Private Non-Profit	Government:					Educational Institutions:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																														
	Art	Sci	His	Ot	%		%	%	%	%	%		%	%	%	%	%		%	%	%	%	%		%	%	%	%	%		%	%	%	%	%		%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%

* Percentages add to more than 100 because multiple responses were possible.

The need for additional money for major new construction was considered very serious on the scale of need in a high proportion of science museums (62%), municipal-county museums (62%) and public educational institution museums (64%). The need for curatorial/display/exhibit staff and programs was also assigned a priority ranking of very serious in a greater than average percentage of museums of \$500,000 - \$999,999 and private educational institution museums (51% and 54%, respectively); but the need was substantially less among federal museums (14%). The percentage of federal museums rating needs as very serious was, in fact, below average in all areas except for training programs, in which the need for funds was rated very serious by 21% of federal museums compared with 12% of total museums.

Art and private educational institution museums again ranked new acquisitions higher than average, with 45% of the art museums and 49% of private educational institution museums saying the need was very serious for additional money for acquisitions compared with 29% of total museums.

Observation:

Museums seem to see little difference between their short-term needs and long-term needs. Whether looking ahead for two to three years or for five to ten years, museum directors give high priority to needs among staff, exhibitions and facilities.

Thirty-seven percent of the responding museums expressed a very serious need for additional funds for climate control for the protection of the collection, 34% a very serious need for funds for security, and 33% a very serious need for funds for conservation.

Additional investigation was made into these three important areas, and directors were asked the museums' operating expenditures, including both direct costs and personnel costs, for each of the areas. The average operating expenditures for the museums for security were \$18,000, for conservation \$12,800, and for climate control for the protection of the collection \$5,400. Average expenditures are naturally greater in the larger budget museums and in those categories with higher proportions of large budget museums. However, the relative amounts do vary among categories. Art museums spend much more on security (a mean of \$48,900) than on climate control (\$13,100) or conservation (\$8,900). On the other hand, conservation accounts for a larger amount of expenditures in science museums (\$46,700) than does security (\$19,600) or climate control (\$9,200):

Table 248

MEAN OPERATING EXPENDITURES FOR SECURITY, CONSERVATION AND CLIMATE CONTROL IN FISCAL 1971-1972
(Base: Percentage of museums able to specify or estimate expenditures in these areas)

	Mean operating expenditures		
	Security (53% of museums)	Conservation (47% of museums)	Climate control (28% of museums)
	\$	\$	\$
<u>Total</u>	<u>18,000</u>	<u>12,800</u>	<u>5,400</u>
<u>Classification</u>			
Art	48,900	8,900	13,100
History	6,500	6,000	2,500
Science	19,600	46,700	9,200
Art/history	9,000	4,200	2,700
Other	11,400	6,900	2,000
<u>Size</u>			
Under \$50,000	1,400	1,500	500
\$50,000 to \$99,999	4,700	2,000	1,700
\$100,000 to \$249,999	9,000	6,900	3,600
\$250,000 to \$499,999	15,700	23,100	7,200
\$500,000 to \$999,999	61,800	34,300	23,800
\$1,000,000 and over	230,000	147,700	58,500
<u>Governing authority</u>			
<u>Private non-profit</u>	<u>20,800</u>	<u>14,000</u>	<u>6,500</u>
<u>Government</u>	<u>14,500</u>	<u>12,800</u>	<u>3,600</u>
Federal	40,000	16,500	9,500
State	11,100	12,100	2,500
Municipal-county	10,900	12,300	2,900
<u>Educational institutions</u>	<u>11,400</u>	<u>5,500</u>	<u>4,300</u>
Public	11,700	6,400	5,000
Private	11,200	4,700	3,700

In the great majority of museums the expenditures for climate control, security, and conservation are not adequate to meet needs. Directors reported that an average increase of 58% in operating expenditures for conservation should be made immediately to meet museums' needs, and this increase rose as high as 116% among the private educational institution museums.

Similar increases were felt necessary in security (an average 48% increase in expenditures) and climate control (an average 46% increase in expenditures):

Table 249

MEAN INCREASE NEEDED IN OPERATING EXPENDITURES FOR SECURITY,
CONSERVATION AND CLIMATE CONTROL

(Base: Percentage of museums able to specify or estimate needed increase)

	Mean increase in operating expenditures		
	Security (65% of museums) %	Conservation (65% of museums) %	Climate control (60% of museums) %
<u>Total</u>	<u>48</u>	<u>58</u>	<u>46</u>
<u>Classification</u>			
Art	56	58	38
History	50	67	51
Science	36	36	32
Art/history	46	51	41
Other	52	61	57
<u>Size</u>			
Under \$50,000	47	60	47
\$50,000 to \$99,999	35	50	41
\$100,000 to \$249,999	58	57	60
\$250,000 to \$499,999	58	61	31
\$500,000 to \$999,999	46	61	32
\$1,000,000 and over	48	71	58
<u>Governing authority</u>			
<u>Private non-profit</u>	<u>50</u>	<u>63</u>	<u>49</u>
<u>Government</u>	<u>40</u>	<u>40</u>	<u>36</u>
Federal	23	23	26
State	56	39	27
Municipal county	34	47	45
<u>Educational institutions</u>	<u>69</u>	<u>88</u>	<u>63</u>
Public	61	64	64
Private	79	116	63

Among the classifications, the average percentage increase needed in science museums was consistently lower in all three areas, 36% in security and conservation and 32% in climate control. Art museums expressed the need for the greatest increase in expenditures for security (56%), history museums the greatest for conservation (67%), and the "other" classification the greatest increase for climate control (57%).

For each of the three items, directors of educational institution museums reported the largest percentage increase needed in operating expenditures of any governing authority, particularly among private educational institutions which reported a need for a 79% increase in expenditures in security, 116% in conservation, and 63% in climate control. Increases needed were lowest in government museums, particularly federal museums which expressed the need for a 23% increase for security and for conservation and 26% for climate control.

Finally, in the examination of this aspect of museum activities, directors were asked how conservation work is accomplished at the museums and what the preferred way would be if sufficient funds were available. In more than two out of three museums (69%), conservation is accomplished at least in part by the museum staff. (More than one method may be used in any museum.) However, if sufficient funds were available for any type of conservation program, slightly less than half (46%) of museums would prefer the museum staff to do the conservation work:

In the art classification, a higher percentage of museums have the conservation work done by private conservators (54%) than by the museum staff (43%) or by another museum conservation laboratory (33%). Because more than one method may be used, the percentages add to more than 100. On the other hand, 97% of science museums have conservation work done by their own staff and only 6% use private conservators. The use of another museum conservation laboratory is relatively unimportant in every classification except art.

Even further differences can be seen in the sizes within classifications. The use of private conservators is more prevalent among smaller art museums, particularly in the \$50,000 - \$99,999 category, where 74% use private conservators compared with only 34% of art museums of \$500,000 and over. The use of museum staff for conservation work is most prevalent among the smallest art museums of under \$50,000 (51%) and the largest of \$500,000 and over (66%). The proportions are lower among the middle-sized art museums: 25% of the \$50,000 - \$99,999 group and 35% of the \$100,000 - \$499,999 category use the museum staff for conservation work.

The use of private conservators increases with size in history museums, rising from 34% in the under \$50,000 group to 75% in the \$500,000 and over. In every size category of science museums, conservation work is done almost exclusively by the museum staff, the percentage never falling below 95%.

A plurality of art museums (37%) would prefer that conservation work be done by another museum conservation laboratory; this plurality holds in all sizes of art museums except in the \$500,000 and over group where the proportion is 10%. In all other classifications, the highest proportion of museums prefers that conservation work be done by the museum staff, although this proportion reaches a majority only in science museums, the largest art museums and museums in the "other" classification.

Attitude of Board Towards Debt

To investigate the possibility of museums raising money through the assumption of debt, directors were asked the attitude of the board towards the museum entering into debt. Almost half of museums with boards (46%) reported that the board is opposed to incurring debt. Four percent said that it is against the law to incur debt, another 2% that all funds were derived from government appropriation and 6% that the situation never arose.

Approximately one in four museums (27%) reported that debt is possible: It is most often approved only for major capital outlay (13%), limited use of debt (6%), only in cases of immediate need (4%), for programs (1%), or with no specified restrictions (3%).

Table 252

ATTITUDE OF BOARD TOWARDS ASSUMPTION OF DEBT*

(Base: The 76% of museums that have board of trustees or equivalent overseeing body)

	<u>Total</u> %
Opposed to incurring debt	46
Will incur debt only for major capital outlay	13
Limited use of debt	6
Situation never arose	6
Will incur debt only in cases of immediate need	4
Against the law to incur debt	4
Favors assumption of debt	3
All funds derived from government appropriation	2
Will incur debt for programs	1
Board is financially conservative	1
Other	4
Not sure	10

Confidence in Sources of Income in Future

Concerning future sources of income, directors were asked how sure they were that income from private and public sectors and operating revenues would achieve projected levels over the next few years. Four in ten of the private non-profit and educational institution museums (40%) which receive private contributions were only slightly sure or not sure at all that contributions from the private sector for operating support would achieve projected levels and 53% were only slightly sure or not sure at all of restricted contributions from the private sector for specific programs.

Even less confidence was expressed in achieving projected levels of government support of general operations and government grants for specific programs: 69% and 68% of applicable museums, respectively, indicated that they were only slightly sure or not sure at all of such support and grants. Projected earned income is seen as more certain, with only 35% of responding museums only slightly sure or not sure at all of this type of income:

Table 253

HOW SURE THAT INCOME FROM VARIOUS SOURCES WILL ACHIEVE PROJECTED LEVELS OVER NEXT FEW YEARS, BY PRIVATE NON-PROFIT AND EDUCATIONAL INSTITUTION MUSEUMS
(Base: The percentage of private non-profit and educational institution museums which receive funds from source)

	Classification:						Size:										Governing Authority:													
	His- tory			Sci- ence			Art/ Ot- her			Under \$50,000		\$50,000 to \$99,999		\$100,000 to \$249,999		\$250,000 to \$499,999		\$500,000 to \$999,999		\$1,000,000 and over		Private Non-Profit		Educational Institutions		Total Public				
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%		
<u>Contributions (private sector) for operating support</u>																														
(Base)	(87)						(83)		(88)		(92)		(96)		(91)		(81)		(90)		(68)		(59)		(78)					
Very sure	19	15	18	32	16	15	15	22	22	18	18	27	27	15	15	24	24	20	20	11	10	11	10	11	11					
Fairly sure	41	39	52	36	40	32	47	46	32	30	32	30	30	48	37	34	34	43	43	28	23	32	23	32						
Only slightly sure or not sure at all	40	42	33	46	28	52	38	32	46	50	50	43	43	37	42	42	42	37	37	61	67	57	61	57						
<u>Restricted contributions (private sector) for specific programs</u>																														
(Base)	(81)						(72)		(86)		(89)		(90)		(89)		(89)		(81)		(80)		(76)		(85)					
Very sure	10	8	9	13	7	15	3	18	11	11	14	14	15	15	14	14	14	10	10	11	13	9	13	9						
Fairly sure	37	41	36	43	38	21	29	36	39	39	54	54	36	36	36	36	36	36	36	39	39	39	39	39						
Only slightly sure or not sure at all	53	51	55	44	55	64	68	46	50	50	32	32	49	49	36	36	36	54	54	50	48	52	50	48						
<u>Government support of general operations</u>																														
(Base)	(73)						(67)		(74)		(77)		(87)		(83)		(74)		(71)		(86)		(88)		(84)					
Very sure	8	4	11	11	5	10	6	8	8	8	11	11	11	11	11	17	17	7	7	12	19	5	12	5						
Fairly sure	23	25	22	24	22	23	29	18	16	16	21	21	25	25	25	29	29	25	25	16	25	6	25	6						
Only slightly sure or not sure at all	69	71	67	65	73	67	65	74	74	76	68	68	64	64	64	54	54	63	63	72	56	89	72	56						
<u>Government grants for specific programs</u>																														
(Base)	(77)						(71)		(78)		(80)		(89)		(89)		(85)		(76)		(84)		(84)		(84)					
Very sure	6	8	2	4	13	4	4	9	1	1	12	12	6	6	6	10	10	6	6	4	1	6	4	6						
Fairly sure	26	31	22	25	24	22	17	35	25	25	30	30	40	40	40	40	40	25	25	30	29	30	30	30						
Only slightly sure or not sure at all	68	61	76	71	63	74	79	56	56	74	58	58	54	54	54	50	50	69	69	66	70	64	66	64						
<u>Earned income</u>																														
(Base)	(84)						(80)		(85)		(89)		(87)		(91)		(94)		(89)		(60)		(44)		(77)					
Very sure	25	23	29	33	32	7	21	34	21	21	24	24	35	35	30	30	30	26	26	13	6	17	13	17						
Fairly sure	40	39	45	42	34	38	37	37	37	42	54	54	35	35	35	59	59	42	42	35	36	35	36	35						
Only slightly sure or not sure at all	35	38	26	25	34	55	42	29	29	37	22	22	30	30	30	11	11	32	32	52	58	48	52	48						

The lack of confidence in achieving projected levels of government support is true in all classifications of museums, with at least three out of five museums in each classification only slightly sure or not sure at all of government support of both general operations and specific programs. Among size groups, the larger museums expressed slightly more confidence in future government support, but even among the \$1,000,000 and over museums where confidence was strongest at least half the museums were only slightly sure or not sure at all of such support.

Lack of confidence in future government support is similarly high in both private non-profit and educational institution museums. However, private non-profit museums have greater confidence than educational institution museums in achieving projected levels of contributions for operating support: 63% of the private non-profit museums are either very or fairly sure compared with only 39% of the educational institution museums. Private non-profit museums also seem more certain of earned income: 68% are very or fairly sure of achieving projected levels compared with 48% of educational institution museums.

The responses from all museums -- including government museums, the responses from which indicate some confusion in answering this question -- indicate that a somewhat larger 45% of those receiving private contributions were only slightly sure or not sure at all that such contributions would achieve projected levels.

Table 254

HOW SURE THAT INCOME FROM VARIOUS SOURCES WILL ACHIEVE PROJECTED LEVELS OVER NEXT FEW YEARS, BY ART. TYPES OF MUSEUMS*
(Base: The percentage of museums which receive sums from sources)

	Classification										Size										Governing Authority																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																													
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* Responses from government museums indicate some confusion in answering this question; however, the table is included for the sake of completeness.

Support From the National Endowment for the Arts and
Other Programs Museum Directors Believe Should Receive
Support

In the examination of government grants for specific programs, all museums were asked which two or three of the programs offered by the National Endowment for the Arts they felt to be most beneficial to their museums. The support of special exhibitions was chosen by the largest proportion of museums (45%), closely followed by making museum resources more widely available to a broad section of the public (44%), conservation program for emergency needs and for long-term programs in conserving collections, establishing regional conservation centers and training conservators (43%) and renovation program for climate control, security and storage aimed at preserving collections (42%).

The top ranking given to special exhibitions was primarily due to the 71% of art museums which selected this program as one of the two or three most beneficial. The highest proportion of science museums (57%) selected making museums' resources more widely available, while the largest number of history (51%) and art/history museums (54%) chose the renovation program.

When asked about other programs they believe should receive financial support, some directors repeated the programs offered by the National Endowment for the Arts, but building programs were ranked highest by 22% of directors.

Table 255

THE TWO OR THREE MUSEUM PROGRAMS OFFERED BY THE NATIONAL ENDOWMENT FOR THE ARTS FELT TO BE MOST BENEFICIAL TO THE MUSEUM*
(Base: Total museums)

	Classification:										Size:										Governing Authority:																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																							
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(continued)

* Percentages add to more than 100 because multiple responses were possible.

Table 255

THE TWO OR THREE MUSEUM PROGRAMS OFFERED BY THE NATIONAL ENDOWMENT FOR THE ARTS FELT TO BE MOST BENEFICIAL TO THE MUSEUM (continued)
(Base: Total museums)

	Region:										Classification-Size:																			
	North-east					Mid-west					Moun-tain West-ern					Art:					History:					Science:				
	Eng-land	North-east	South-east	Mid-west	Plains	Eng-land	North-east	South-east	Mid-west	Plains	Eng-land	North-east	South-east	Mid-west	Plains	Under \$50,000 %	\$50,000 to \$99,999 %	\$100,000 to \$499,999 %	\$500,000 and over %	Under \$50,000 %	\$50,000 to \$99,999 %	\$100,000 to \$499,999 %	\$500,000 and over %	Under \$100,000 %	\$100,000 to \$499,999 %	\$500,000 and over %				
Total %	45	43	50	45	39	55	41	81	61	71	62	28	19	43	35	51	39	49												
Special exhibitions																														
Making museum resources more widely available to a broad section of the public	44	39	40	51	43	50	41	55	53	43	44	43	35	29	47	57	57	56												
Conservation program for emergency needs and for long-term programs in conserving collections, establishing regional conservation centers and training conservators	43	65	38	35	37	45	46	23	46	32	52	45	61	47	59	30	34	38												
Renovation program for climate control, security and storage aimed at preserving collections	42	34	46	39	45	40	46	39	45	28	33	50	49	57	29	23	33	36												
Making permanent museum collections more readily available through innovative installation or publication of catalogues	37	46	43	36	30	34	37	30	36	53	65	33	38	43	41	33	28	31												
Training of museum personnel	33	21	38	36	35	37	30	16	7	19	19	36	44	39	41	36	42	42												
Visiting specialists as consultants	29	38	17	30	32	28	28	29	24	27	17	38	29	22	35	25	19	25												
Museum fellowships ("mini-sabbaticals") of 1 to 3 months	19	10	13	23	17	23	28	23	8	21	13	18	13	18	35	17	35	22												
Purchase of works by living American artists	10	7	14	10	8	14	11	33	61	49	23	-	-	-	-	-	-	-												
None	3	4	5	2	4	1	4	-	-	-	-	4	7	2	6	8	3	-												

Table 256

OTHER PROGRAMS MUSEUM DIRECTORS BELIEVE SHOULD RECEIVE SUPPORT*
(Base: Total museums)

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* Directors responded differently to this question, some repeating the previously listed programs of the National Endowment for the Arts, despite the fact that the question specified "other" programs. The table is, however, included for the sake of completeness.

** Less than 0.5%

When asked which of the applicable programs offered by the National Endowment for the Arts were felt to be of little value to them, the largest proportion (28%) mentioned museum fellowships ("mini-sabbaticals") of one to three months, followed by training of museum personnel (20%), and visiting specialists as consultants (19%):

Table 257

APPLICABLE PROGRAMS OFFERED BY THE NATIONAL ENDOWMENT FOR THE ARTS FELT TO BE OF LITTLE VALUE TO MUSEUM*
(Base: Total museums)

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* Percentages add to more than 100 because multiple responses were possible.

Observation:

The relative lack of interest in conducting training programs reflects attitudes expressed in Chapter II on training as a purpose of their own museums and in Chapter VI on the adequacy of the training of staff and reinforces the idea that training is not a major issue in the minds of museum directors.

Importance of Various Income Sources in the Future

Finally, in the examination of sources of income the directors were asked to judge how important various sources will be in the future. Almost half the museums (49%) felt that the federal government would become increasingly important, rising to 64% of art museums and 70% of museums with budgets of \$1,000,000 and over (which includes a large proportion of art museums).

Forty-four percent of museums felt individuals will be an increasingly important source of income. Again a larger proportion of art museums (64%) and \$1,000,000 and over museums (61%) felt individuals will be increasingly important, as did 61% of private educational institution museums.

Foundations were seen as increasingly important by 38% of museums, state government by 33%, corporations by 31% and local government by 28%:

Table 258
HOW IMPORTANT WILL VARIOUS INCOME SOURCES BE IN FUTURE
(Base: Total museums)

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* Less than 0.5%

Substantially higher proportions of art museums and of large museums look to the increasing importance of foundations and corporations: 57% of art museums and 60% of the \$1,000,000 and over group expect foundations to be increasingly important, and 60% of art and 66% of the \$1,000,000 and over museums expect corporations to be an increasingly important source of income.

Art is the only classification in which a majority of museums expect any of the sources to be increasingly important except for the 54% of the "other" classification that expects the federal government to be increasingly important.

Among governing authorities, more than half the private educational institution museums expect the increasing importance of foundations (62%), individuals (61%) and the federal government (55%), and 52% of total educational institution museums expect that foundations and that individuals will be increasingly important sources. Sixty-five percent of municipal-county museums look to local government as an increasingly important source, and 64% of state museums expect the increasing importance of the state government. Individuals were the only source expected to be increasingly important by more than half of the private non-profit museums (57%).

Observation:

From the museums' viewpoint, the federal government and individuals are the most important factors in providing the support necessary to fulfill their purposes and functions during the coming years. However, although various agencies and departments of the federal government have in recent years increased support to museums, the museums expressed little confidence in future support from government. Although greater confidence was expressed in future contributions from the private sector, even here two in five museums were doubtful that projected levels would be achieved. As a result, museums seem to be in a difficult position concerning their financial future, seeing an increasing importance in sources of support from which they actually have little confidence that necessary funds will be forthcoming.

CHAPTER X

SUMMARY

SUMMARY

America is a land of museums. From the smallest county historical society to the largest repository of art treasures, this nation is filled with an abundance of museums of every type and size in every part of the country.

Of the 1,821 museums that met the criteria* for inclusion in this study, the largest number are the history museums which include many historic sites and houses as well as museums villages, in addition to more conventional types of museums. In fact, more than one of every three museums is a history museum.

Art museums are the next most prevalent classification**, with almost one in five museums being an art museum. Approximately one in six museums is a science museum, and that may be a natural history museum, a technology museum, a zoo, an aquarium, or a botanical garden. There are also combinations of these three major classifications, with some museums that are almost equally art and history, or art and science, or history and science, or even all three together. (Art/science, history/science, and art/history/science are grouped together in this report as "other" museums.)

Considering the large number of museums around the country, it is not surprising that small museums predominate, basing the size on the amount of their budget (operating expenditures). In fact, almost half the museums had budgets under \$50,000 for the fiscal year 1971-72, and most of these were history museums. At the other end of the scale, only one in ten museums had a budget of \$500,000 or more, and most of these were either art or science.

The governing authority -- that agency or organization that ultimately owns the assets and collections but not necessarily the buildings and grounds -- is a private non-profit organization in more than half the museums, while one in three museums is under a federal, state or local government, and one in ten is under the governing authority of a college, university or school. Most of the private non-profit museums are history or art; the government museums are predominantly history or, to a much lesser extent, science; and the educational institution museums are more likely to be art or science.

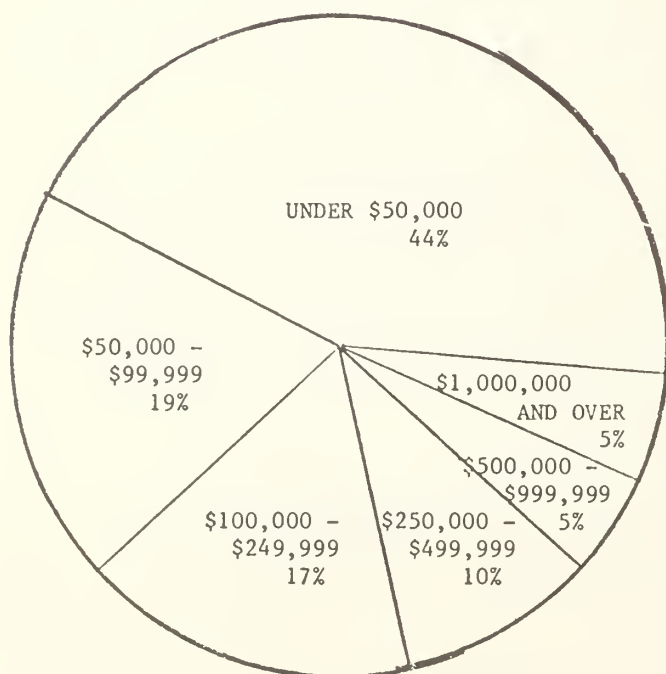
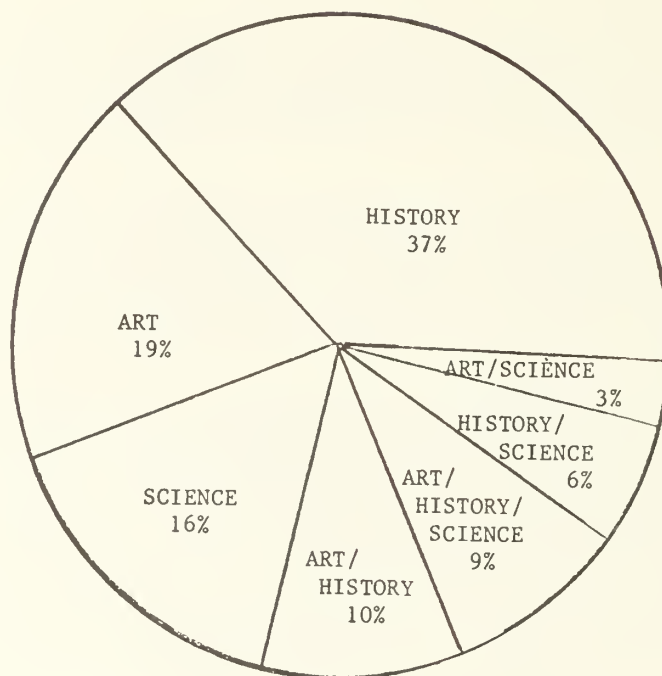
Regionally, the distribution of museums throughout the country roughly parallels the distribution of population, varying by not more than four percentage points except in New England, which has only 5% of the nation's population but 13% of the museums.

*The criteria are described on page V, Introduction.

**The classifications are defined on page IX, Introduction.

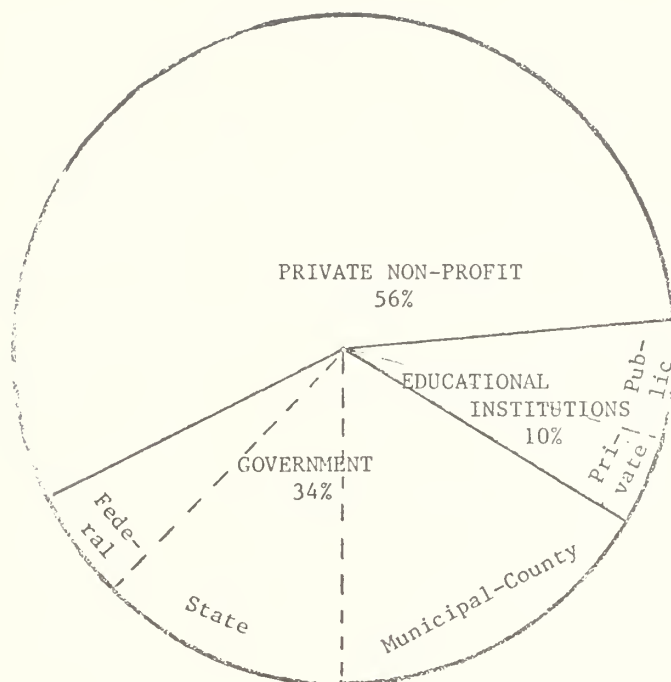
The characteristics and distribution of the museums are graphically depicted below and on the following page:

CLASSIFICATION
OF
MUSEUMS

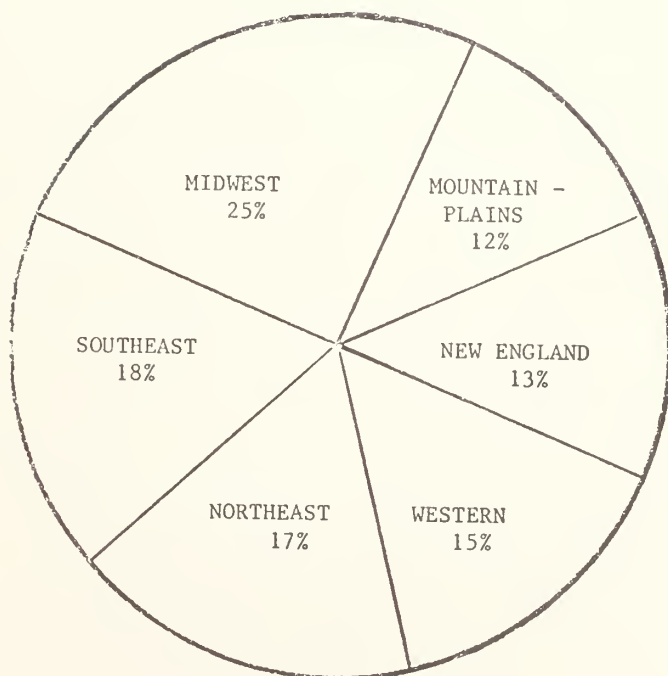


BUDGET SIZES
OF
MUSEUMS

GOVERNING
AUTHORITIES
OF
MUSEUMS



REGIONAL
DISTRIBUTION
OF
MUSEUMS



PURPOSES AND FUNCTIONS OF MUSEUMS

Despite the great diversity in classification, size, governing authority and location, museums have in common a number of basic goals or purposes, and education is felt to be the most important of these by far. From a list of six purposes drawn up in consultation with a panel of museum professionals, "providing educational experiences for the public" was rated a "very important" purpose by more than nine out of ten museum directors (92%) and was selected as one of the two most important purposes of their museums by more than two-thirds of the directors (69%).

The order of ranking of the six purposes -- which was the same for both the "very important" ratings and the selection of the two most important purposes -- was:

1. Providing educational experiences for the public.
2. Conserving the cultural and/or scientific heritage.
3. Interpreting the past or present to the public.
4. Providing aesthetic experiences for the public.
5. Encouraging positive social change.
6. Providing entertainment to the public.

The relative importance of purposes varies naturally among the different classifications of museums. Not unexpectedly, aesthetics ranks higher in art museums than in other classifications, and "providing aesthetic experiences for the public" was second on the list of the two most important purposes of art museum directors. Directors of history museums -- where the preservation of the historic heritage is naturally a paramount goal -- raised the overall second-ranked purpose of "conserving the cultural and/or scientific heritage" to first place. While the ranking by science museum directors paralleled that of the entire museum field, the first-ranked "providing educational experiences for the public" was selected by a much higher than average 92% as one of the two most important purposes.

Interesting variations can also be seen when the directors' own ranking of purposes is compared with the evaluations of the purposes the public and the trustees would consider the two most important, as well as the two purposes they feel the museum has most successfully satisfied. The directors believe the public would also choose education first, but they believe the public would move "providing entertainment to the public" from their own ranking of last to the second position.

Generally, directors believe that their trustees' ranking of the two most important purposes would parallel their own, with only minor variations, except that science museum directors feel their trustees would also rank entertainment higher at third place in comparison with their own lower ranking of fifth. Furthermore, directors believe that the purposes they feel are the most important are also the purposes that their museums have most successfully satisfied; again only minor variations occur in the ranking, except that the entertainment purpose is ranked slightly higher by the total museum directors and science museum directors as one of the two purposes most successfully satisfied.

Functions of Museums

When directors were asked to evaluate the importance of museum functions -- the means through which the purposes are fulfilled -- the top priority was given to exhibition and conservation, with 84% of directors rating "exhibiting the cultural and/or scientific heritage" as "very important" (and 60% putting it among the two most important of a list of ten functions) and 82% of directors terming "conservation and preservation of objects" very important (and 40% as one of the two most important). The order of ranking -- again the same for both the "very important" ratings and the selection of the two most important functions -- was:

1. Exhibiting the cultural and/or scientific heritage
2. Conservation and preservation of objects
3. Providing instruction to the young
4. Providing a scholarly and information resource
5. Acquiring works or specimens
6. Conducting research
7. Attracting tourists to the community
8. Serving as a center for community activities
9. Rendering assistance to smaller museums
10. Training museum professionals

However, directors of art museums -- when selecting the two most important functions -- gave higher priority to "providing instruction to the young" and "acquiring works or specimens" (ranking them second and third, respectively) and to "serving as a center for community activities" (fifth among art museum directors). Science museum directors -- who had overwhelmingly chosen the educational purpose -- placed "providing instruction to the young" first, while the rankings by history museum directors varied only slightly from those of directors overall.

PROGRAMS

The implications of the importance accorded the various purposes and functions are very great in determining the internal and external affairs of museums, the personnel needs, adequacy of facilities, the financial needs, and, especially, the museums' programs, in particular the educational and cultural activities. These activities are conducted in some cases specifically for children, in others for adults or general groups, both in the museums and in schools and outreach programs such as mobile units and storefronts, as well as through the media of radio and television.

A list of ten specific activities -- in addition to the basic, and perhaps the most important, educational activity of exhibition per se -- was drawn up, and museums were asked if they scheduled each activity regularly, occasionally or not at all. More than nine out of ten museums had guided tours, special lectures and/or demonstrations given at the museums for school classes (73% regularly, 20% occasionally).

Large numbers of museums also had educational activities for children who came to the museum not in class groups and also for children in their schools. More than half the museums scheduled classes, clubs and study groups for children not in school groups (28% regularly, 34% occasionally) and presentations at schools (18% regularly, 38% occasionally), with history and art/history being the only classifications in which less than half the museums scheduled these activities.

Although the remaining activity for children, organized school loan service of special material and collections, was scheduled by fewer museums, more than one third did provide this service (14% regularly, 22% occasionally).

The pattern of the scheduling of guided tours and gallery talks for general groups was similar to that for school classes, except that approximately 10% fewer museums had tours (53% scheduling this activity regularly, 30% occasionally). More than two thirds of museums (31% regularly, 38% occasionally) scheduled lectures, classes, clubs and study groups for adults, with significantly higher proportions of art museums (86%) and science museums (83%) conducting such lectures, classes, etc.

The use of the broadcast media is not widespread in the museum world -- most likely because of the high costs involved -- and only 23% of museums produced radio programs (3% regularly, 20% occasionally) and TV programs (4% regularly and 19% occasionally).

Films and the performing arts tend more to be activities of art museums than any other classification. While only 30% of all museums offered film series prepared by the museum, the proportion rose to 51%

of art museums; a low 18% of museums overall scheduled performing arts presentations prepared by the museum, but a much higher 41% of art museums did so.

The budget size of the museum was a significant factor in the scheduling of all of these activities, with the proportion of museums conducting the activities always lowest in the under-\$50,000 group, the sharpest difference occurring with film series, which are scheduled by only 19% of the under-\$50,000 museums compared with 64% of the \$1,000,000-and-over group.

All these educational and cultural activities are conducted wholly or partly by paid staff in eight out of ten museums, except for presentations at schools (paid staff involved in 76% of museums) and performing arts presentations (66%). Volunteers, however, are also very active in these educational programs, involved at a third or more of the museums in performing arts presentations, guided tours for school classes, presentations at schools, guided tours for general groups, and classes and clubs for children.

When museums were asked to describe the two or three most important educational activities regularly scheduled, the responses covered a wide range of activities, the most prevalent being classes and lectures (among the most important educational activities of approximately one in four museums), guided tours for visiting school groups (also cited by approximately one in four museums) and general tours of exhibits and facilities (approximately one in five museums).

In regard to the entire scope of educational activities, museums were asked whether such activities had increased or decreased since 1966. Slightly more than half the museums (51%) reported that educational activities had increased, and only 1% reported a decrease. Among the classifications, only in history and art/history did less than half the museums experience an increase. Size again was significant, as 78% of the \$1,000,000-and-over museums reported increases compared with 39% of the under-\$50,000 group.

Cooperation with Schools and with Colleges and Universities

Either through necessity or voluntarily, the majority of museums with the school programs noted above (guided tours, special lectures for classes, presentations at schools, and school loan service) developed these programs on their own and then offered them to the schools, although cooperation in planning programs was more prevalent among the art museums and museums with budgets of \$1,000,000 and over (with approximately seven out of ten of the largest museums planning the programs in close cooperation with schools). Budget size was also a major factor in whether the school programs were supplemented by preparatory or follow-up activity in the schools. Slightly more than half the museums (53%) reported that programs were supplemented with in-school activity, but the proportion rose to 76% of the \$1,000,000-and-over museums.

Joint programs with universities or colleges were also more prevalent among the largest museums. While 30% of all museums in the study have joint programs (and another 9% are under the governing authority of a university or college), a high 70% of the \$1,000,000-and-over groups have such programs. Among the classifications, art and science museums are more often allied with higher educational institutions, with 38% of art and 42% of science museums having joint programs with colleges and universities and another 21% and 16%, respectively, under their governing authority.

Work experience without credit, research at the undergraduate level, and research at the graduate level are the most common of these, being conducted jointly with colleges or universities by more than half of the museums that have joint programs. On the other hand, in only one in four of the museums with joint programs (24%) was a training program for professional museum workers one of these programs.

Research Activity

The comparatively low ranking given to research by museum directors in the evaluation of the importance of museum functions was reflected in the fact that two out of three museums (65%) reported that research is a minor activity or is not intended to be an activity at all. However, more than half of the museums with budgets of \$500,000 and over and the museums under the governing authority of educational institutions consider research to be a major function. (It should be pointed out that, among the science classifications, the natural history museums tend to be strongly research oriented, while the science/technology centers emphasize exhibition with minimal or no research.)

Slightly more than a third of the museums (35%) undertook or sponsored formal research projects during the year, but again the proportion was significantly higher in the \$1,000,000-and-over museums (78%) and educational institution museums (50%).

COLLECTIONS AND EXHIBITIONS

The collections in museums are, of course, radically different among the different classifications and even among the different types within classifications. Despite this diversity and the specific problems that may be associated with each, there are certain consistent factors pertaining to all museum collections, such as ownership, exhibition, borrowing and loaning, etc.

The permanent collections of the nation's museums are to a very great extent -- an average of 92% -- the legal property of the museums, with only minor variations in the percentage of the collection owned by

museums among the different classifications, budget sizes and governing authorities. Wide differences are present, however, in the percentage of collections exhibited during fiscal 1971-72. Among classifications, for example, the proportion of the collection exhibited ranged from 50% in art museums to 71% in art/history, and among governing authorities from 45% of collections in educational institution museums to 65% in government museums.

Lack of space prohibited the exhibiting of the largest proportion of that part of the permanent collection that was not displayed, with the second major cause being insufficient staff. However, the fact that the works or specimens not shown are of secondary interest or importance was ranked second in art museums, museums above \$500,000 budget size, federal museums and private educational museums, while the fact that a portion of the items not shown represented research collections not suitable for exhibition was the second most important reason for non-exhibition in history museums.

Special Exhibitions

More than two thirds of the museums (68%) had special exhibitions in fiscal 1971-72, reaching a high of 98% of the art museums compared with a low of 51% of history museums (the latter including many historic sites and structures that are, to a large extent, inappropriate for special exhibitions). More than half of the museums (53%) that did not have special exhibitions would have liked to offer them but could not, primarily because of lack of space and lack of funds.

Most of the special exhibitions shown in fiscal 1971-72 were developed by the museum where they were shown rather than by an outside source. Only 7% of museums with special exhibitions developed none of them, while 44% of the museums with special exhibitions did not show a single one from an outside source. Primary outside sources for special exhibitions were private collectors, artists, service organizations, etc., and other museums.

Thirty-eight percent of museums exhibited individual objects or specimens (in addition to special exhibitions) that were borrowed on a short-term basis, and again the primary sources for these were private collectors, artists, service organizations, etc., and other museums.

Loans by Museums

An examination of the other side of the exchange of exhibitions -- loans by museums to other museums, schools, etc. -- indicated that only a third of the museums (34%) sent out traveling exhibitions in 1971-72. The pattern of special exhibitions was repeated: art museums had the highest

proportion (55%) sending out traveling exhibitions and history museums the lowest (19%). However, although the 36% of science museums sending out traveling exhibitions was lower than art, the science museums sent out a high average of nine such exhibitions compared with an average of five sent out by art museums.

"Other" museums were generally the most important location to which traveling exhibitions were sent, 54% of total museums sending traveling exhibitions there and a high 77% of art museums doing so. However, elementary schools were the most important location for traveling exhibitions from history museums (56%) and both elementary schools and community centers for exhibitions from science museums (58% of which sent exhibitions to each location).

In addition to traveling exhibitions, museums were asked whether they had loaned objects or materials to storefront, small neighborhood or community-based museums during fiscal 1971-72. Although a perhaps surprisingly high 42% did make such objects available, the great majority of these (81%) did so only occasionally or rarely, and the loan could, of course, consist of a single object. Only one in five of those museums that did not make objects available on loan to storefront, small neighborhood or community-based museums has plans to do so in the future; primary reasons given why the remaining museums are not planning to do so were that the character of objects are not suitable for lending (29% of museums without plans for loans), lack of demand (26%), inadequate security (18%) and against museum policy (10%).

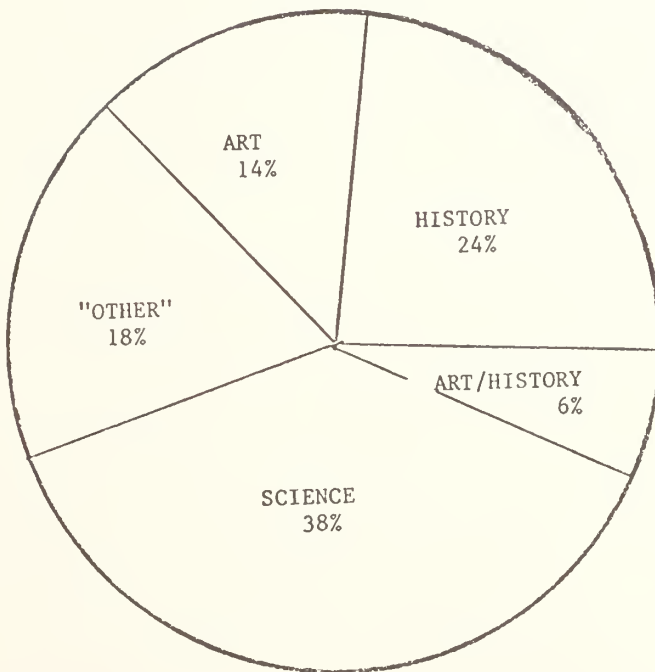
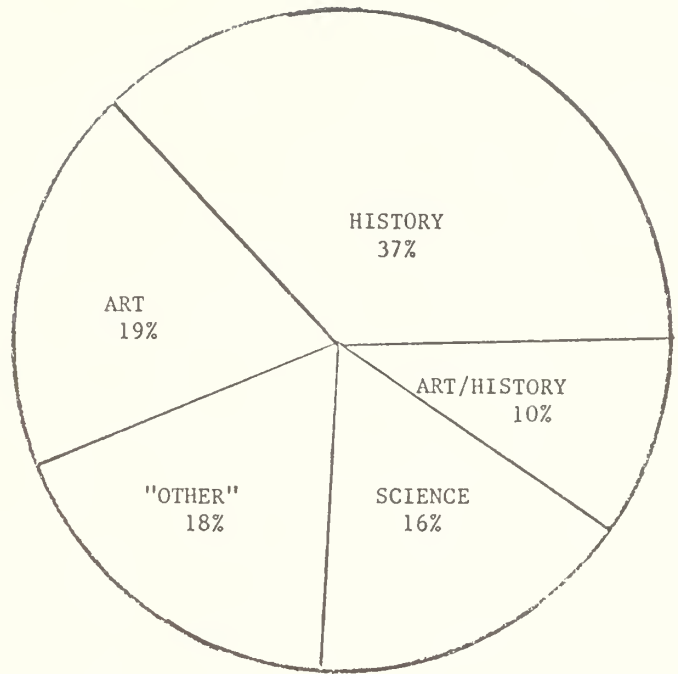
In comparing the frequency of both the borrowing and loaning of exhibitions and objects with 1966, more than one in four museums (29%) reported borrowing and loaning more frequently, while less than one in ten (9%) reported a decrease. Among the small number that experienced a decline in exchange, the primary reasons given were too much risk of damage or loss, the high costs involved, and the fact that the museums were making better use of their own collections.

The importance of the risk of damage or loss is reflected in the response to the question of the importance in the exchange of objects of climate control and security in the receiving museums. Almost nine in ten museums report that climate control and security are very important (70%) or somewhat important (17%) in the exchange of objects.

ATTENDANCE AND ACCESSIBILITY

Approximately 308,205,000 visits (counting, of course, repeat visits by an individual) were made in fiscal 1971-72 to the universe of 1,821 museums, an average of 169,000 visits per museum. Four in ten of these visits (38%) were made to science museums, 24% to history museums, 14% to art museums, 6% to art/history museums, and 18% to "other" museums. These proportions are significantly different from the percentages noted earlier of the number of museums accounted for by each classification. These differences can be seen in the following graphs:

NUMBER OF MUSEUMS
BY CLASSIFICATION



ATTENDANCE AT MUSEUMS
BY CLASSIFICATION

The impact of budget size on attendance is a partial cause of these variations among classifications (based on operating budgets, science museums are largest, followed by art museums and then history museums). While representing only 5% of all museums, those with budgets of \$1,000,000-and-over accounted for 34% of total attendance; at the other end of the scale, the 44% of museums with budgets under \$50,000 accounted for only 11% of total attendance.

More than half the visits to museums (55%) were made to government museums (although they represent only 34% of museums), with almost half that amount to municipal-county museums and the remainder evenly split between federal and state museums. Federal museums, however, had the highest average attendance per museum of any governing authority -- an average of 422,000 visits per museum. On the other hand, museums run by educational institutions had the lowest attendance relative to their number, with only 3% of visits made to these museums, although they represent 10% of all museums.

Eighty percent of the total attendance was from general attendance (including attendance at special exhibitions) and 15% from elementary and secondary school classes, with the remaining divided between attendance at performing arts presentations (3%) and adult workshops and classes (2%). Among classifications, art museums derived a lower proportion of attendance from elementary and secondary school classes and a higher proportion from performing arts presentations, while among budget sizes there is a clear tendency for general attendance to represent a higher proportion of total attendance with increased size of budget and for elementary and secondary school classes to represent a lower proportion. Federal museums have the highest proportion of general attendance (89%) of any category, and government museums of all types have a higher proportion of general attendance than either museums run by private non-profit organizations or those run by educational institutions.

More than half the museums (56%) direct their activities primarily to all ages equally, with one in four (24%) directing activities primarily to adults and the remaining one in five (20%) mainly to children and/or youths. A much higher than average 46% of art museums are primarily directed toward adults, while high averages of 34% of science museums and 32% of "other" museums are directed toward children and/or youths.

Activities to Increase Attendance

Ninety percent of the directors reported that they were interested in seeing more people come to their museum, and this large proportion remained relatively even through classifications and size, dropping as low as 77% only in federal museums.

Furthermore, a significant majority (70%) of those interested in attracting a larger attendance indicated they were actively pursuing more people through advertising and publicity, aside from promoting special exhibitions. Art museums are most heavily involved of the classifications in such activities (79%), while the highest proportion of any category occurs in the \$1,000,000-and-over museums (87%). Conversely, not only do federal museums show less interest in attracting larger audiences, but among those federal museums that are interested less than four in ten (38%) use publicity or advertising. Somewhat surprisingly, the highest use of publicity or advertising by governing authority is found among museums run by public educational institutions (80%), sharply different from the private educational institution museums, whose 56% is lower than all others except federal museums.

Although it is difficult to make a precise division, it appears that the bulk of these activities should be labeled "publicity" rather than "advertising", with the dominant means being press releases, news stories, features, etc.

Interest in larger audiences and efforts to attract them have not, in any great measure, taken the form of appeals to senior citizens, blacks, Spanish-Americans, other minority groups or the economically disadvantaged. For none of these groups has as many as a third of the country's museums made a special effort to attract them to the museum. A higher proportion of art museums have made such appeals -- just under half the art museums (49%) have made special efforts to attract blacks -- and there is a tendency for efforts to be higher among the larger museums than among smaller ones. Government museums in general have less often made such efforts than have private non-profit museums, but this lower level is found mainly in state and municipal-county museums rather than federal museums. Museums run by public educational institutions are also less likely to have made special efforts to attract these groups than those run by private educational institutions.

As might be expected, the appeal to blacks and Spanish-Americans matches to some extent the regional distribution of these groups' population, with museums in the Northeast and Southeast most likely to have made special efforts to attract blacks, and museums in the West to attract Spanish-Americans.

For the most part, the steps taken to attract all the various groups emphasize exhibitions, special programs and events, contacts with group organizations as well as some particular actions for specific groups, such as free or reduced admissions for senior citizens and the economically disadvantaged, tours for senior citizens and bilingual brochures and labels for Spanish-Americans.

Memberships

Although only half the museums (51%) have a paid membership, the proportion rises to 75% of private non-profit museums with a paid membership compared with 29% of educational institution museums and 18% of gov-

ernment museums. Size is also a factor, with the proportion of museums, with paid memberships (as well as the number of members) tending to increase with budget size. Reflecting the influence of size and governing authority, art museums are by far the most likely to have a paid membership (78% of them do), followed by art/history museums (56%), science museums (53%), "other" museums (44%) and history museums (40%).

Just under nine in ten museums with paid memberships (89%) set different fees for different categories of membership. In more than one in four of these museums (29%) the membership for the category with the largest number of members was \$15 a year or more, while in 35% the fee for the largest category was \$10-\$14.99. The larger museums not only have more members, but also charge them higher fees. In the under-\$50,000 budget category, for example, only 14% charged a fee of \$15 or more for the largest category, compared with 77% of the \$1,000,000-and-over museums.

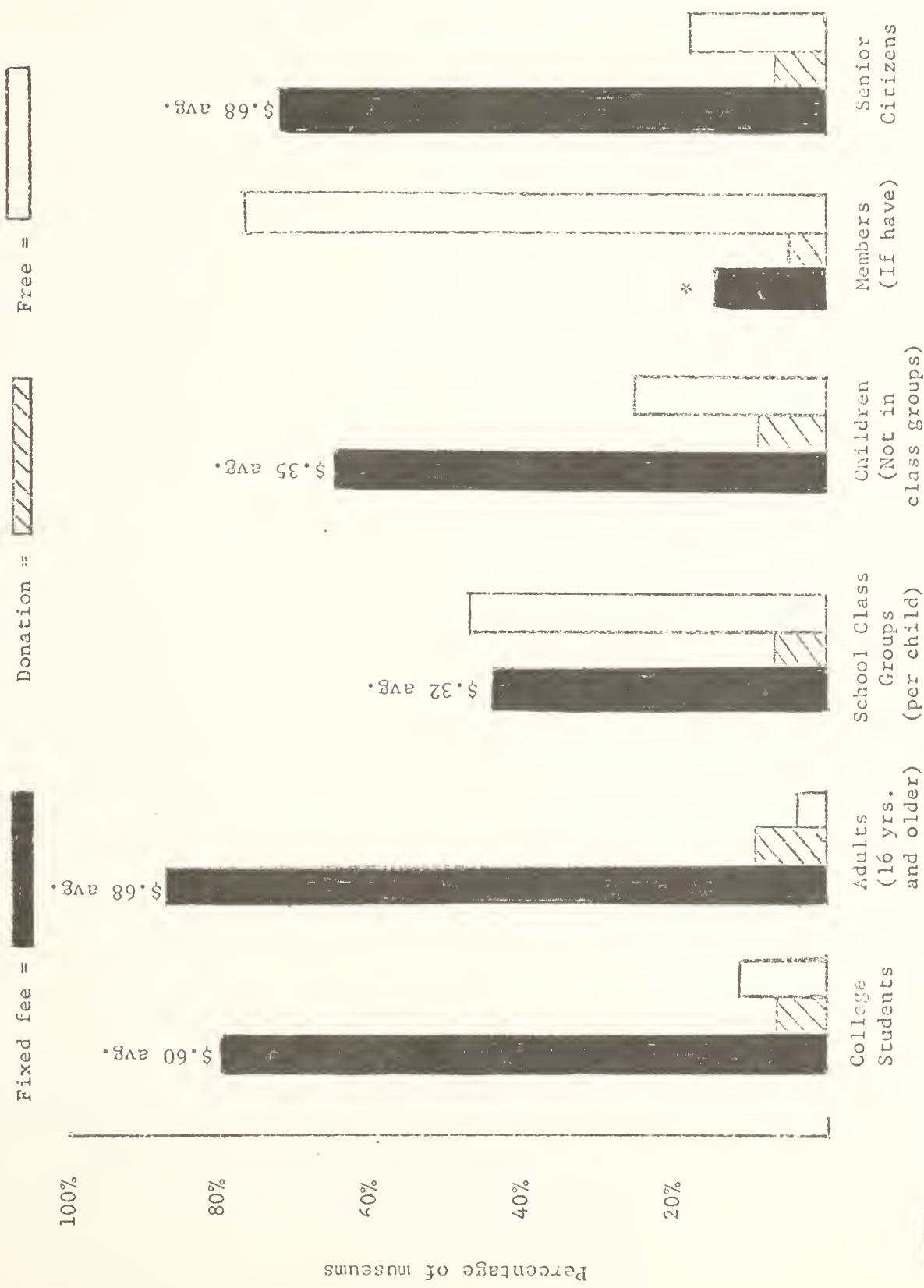
Admission Policy

Admission is always free to a clear majority of museums (59%), but a substantial 37% do charge an admission fee, with only 4% asking visitors for a donation.

Art museums are the most likely of any classifications to be free all the time (84%), while art/history (40%) and history (44%) are the least likely. By governing authority, 85% of educational institution museums are always free, compared with 66% of government museums and 51% of private non-profit museums.

Among museums that are not always free, the great majority (77%) do allow members in free, and almost half (47%) do not charge children in school class groups. For other groups, the average fee in those museums that have a fixed fee is \$.68 for adults, \$.60 for college students and \$.35 for children not in class groups.

ADMISSION REQUIREMENTS FOR SPECIFIC GROUPS IN THOSE MUSEUMS THAT NOW CHARGE ADMISSION FEE OR ASK FOR DONATION



*Base too small to calculate a valid average

For most museums, charging to enter is not a new policy and, in fact, almost three in four (73%) of the museums with some type of admission charge have had the policy in effect for more than five years, although among art and science museums admission charges are more likely to have been introduced in the last five years than among history museums.

Effects of Admission Charges

More than one in three museum directors (37%) believe that charging admission or asking for a donation decreases total attendance -- or would decrease total attendance, if the museum now has free admission -- to a significant degree, and an additional 21% feel it decreases attendance somewhat. However, among those now charging an admission fee, only 17% report experiencing a significant decrease, and among the small group now asking for a donation the proportion is 26%. A much higher 51% of museums that are now always free believe that charging admission would lead to a significant decrease in attendance.

A similar disagreement exists, although not as sharp, over the effect of admission charges on the composition of museums' audiences. Overall, approximately six in ten (59%) feel admission charges would (or did) change the composition of their audiences. A higher 70% of museums that are now free believe the composition would change, and a lower, but still sizeable, 44% of those who now charge a fee and 50% of those who now ask for a donation. However, those who are now charging tend to emphasize positive changes in composition ("keep out those not interested", "keep out loiterers, vandals"), while those now free emphasize negative changes ("deter students, young people, poor, children, family groups, school groups, senior citizens").

Accessibility of Museums

A museum's accessibility to the public obviously depends, to a large extent, on the months, days and hours that the museum is open. By definition, all museums in the study were open to the general public on some regular schedule for at least three months of the year and for a minimum of 25 hours per week during at least three months of the year. Eight in ten of the museums meeting these criteria (79%) were open during all 12 months of the year (and a higher 95% of science museums), and only 4% were open less than six months (and a lower 1% each of art and science museums).

Museums that are closed during one or more months are likely to be closed during the winter. At least 97% of the museums are open in May, June, July, September and October, with the drop in August due to the 29% of art museums closed during that month.

Science museums, the most likely to be open all year, are also open the most hours per week -- a median of 52.1 hours compared with a median of 46.3 hours for all museums in the scope of the study. Conversely, art museums are the least likely to be open all year and also have the lowest median number of hours per week, 42.0 hours.

Approximately two in three museums (65%) were open about the same number of hours in 1971-72 as in 1966, and twice as many (24%) were open more hours than were open fewer hours (11%). Only museums with budgets of \$500,000-\$999,999 and federal museums have higher proportions that are open fewer hours now than are open more hours, but even in each of these groups the great majorities are open about the same number of hours as in 1966.

Practically all museums are open Tuesday through Friday, but on Saturday and Sunday -- when one might expect most museums to be open to accommodate visitors who cannot attend during the work week -- only slightly more than eight in ten (84%) are open. A low 66% of museums are open on Monday, and among art museums the proportion drops to only 45%.

Very few museums may be visited after 6 p.m. Only one in five (20%) is open at least one evening a week, but a higher 37% of art museums and 28% of science museums have evening hours at least once a week. Educational institution museums are also more likely to be open in the evening (32% are open at least one evening) than government museums (18%) or private non-profit museums (19%).

For the museums that are open in the evening, Tuesday through Friday is again the most popular period, with fewer museums open on Saturday, Sunday or Monday evenings.

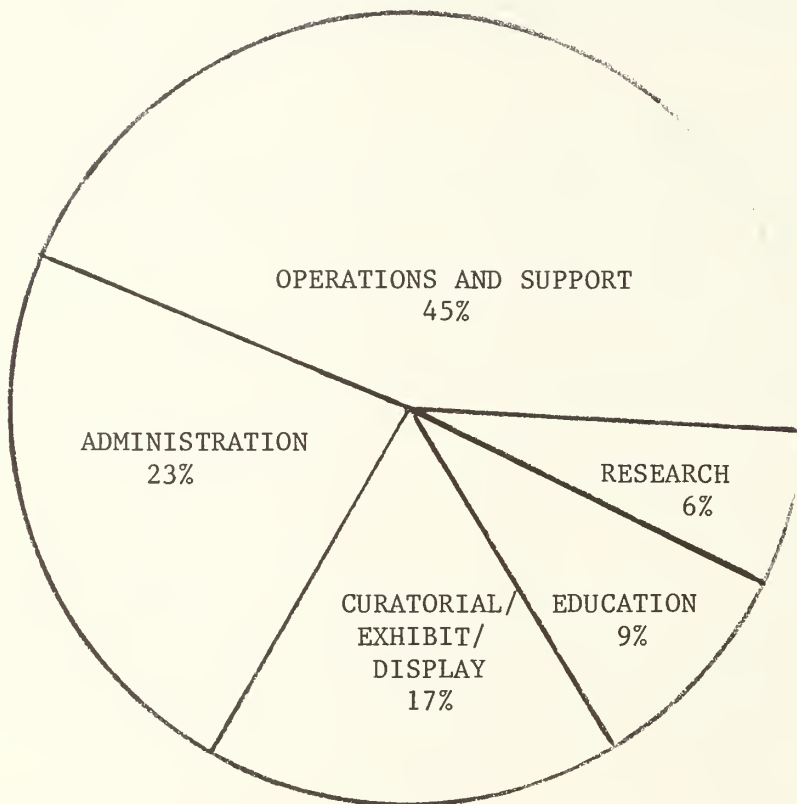
Lack of funds for staff, particularly security, is the overwhelming reason given for not opening in the evening (mentioned by 72% of museums that do not open after 6 p.m.), followed by expected low attendance and no demand (24%). The same reasons predominate among the more than a third of museums (35%) that actually tried opening during the evening and stopped. Forty-six percent of those museums cited lack of funds for staff, particularly security, and 43% low attendance, no demand.

PERSONNEL

The 1,821 museums are staffed by more than 30,000 full-time personnel. In addition, approximately 19,000 part-time personnel work in the museums and 64,000 volunteers contribute their time and services.

The largest proportion of full-time personnel (45%) work in the operations and support area, followed by administration (23%), curatorial, display and exhibit (17%), education (9%), and research (6%):

DISTRIBUTION OF FULL-TIME PERSONNEL BY JOB CATEGORY



The proportion of full-time permanent personnel in administration decreases as size of operating budget increases, while the proportion in operations and support increases; the proportions of personnel in curatorial/display/exhibition and in education do not vary, however, with museum size. Art museums and science museums, reflecting their generally larger size, have somewhat higher proportions of operations and support personnel than other museum classifications, and this higher proportion is offset in science museums by a lower than average proportion of administrative full-time personnel and in art museums by a lower than average proportion of research personnel. Municipal-county museums also have a significantly higher proportion of operations and support personnel than other governing authorities, with a correspondingly lower proportion of other categories of personnel.

The size of museums is also a key determinant in the proportion of total full-time permanent personnel. The under-\$50,000 museums, which account for 44% of the museums have only 9% of the full-time personnel, while the 5% of museums that have budgets of \$1,000,000 and over employ 45% of the full-time personnel.

Characteristics of Full-Time Employees

Almost two out of three (63%) of full-time personnel are men. Only in the administration and education areas do women outnumber men, and that is only because of the high proportion of women in non-professional jobs (84% and 75%, respectively).

Approximately eight in ten full-time staff members (82%) are white, and among professional positions the proportion of whites rises to 91%.

Only one in six full-time staff members is a member of a union, and union members are predominantly in the operations and support area.

The average salary of all full-time personnel was \$8,500 -- with professionals receiving an average of \$11,500 and non-professionals an average of \$6,800. Research professionals and administration professionals have the highest average salaries (\$13,100 for each group), and educational non-professionals the lowest (\$5,800).

Budget size is the clearest determinant of salary levels, with much higher salaries in the largest museums, an average of \$9,300 in the \$1,000,000-and-over museums compared with \$6,300 in the under-\$50,000 group.

The highest salary levels of any governing authority for both professionals and non-professionals are found in federal museums, professionals receiving a top average of \$16,500 and non-professionals \$8,500. Federal museums also almost unanimously offer employees health and medical insurance, life insurance and retirement or pension plans, while private non-profit museums tend to be lowest in providing such fringe benefits.

Minority Employment in Professional Positions

The proportion of blacks (3%) and other minority groups (3%) in professional positions is far below the national proportions of these groups, and directors were questioned about special efforts to broaden minority employment in professional positions and the adequacy of current minority representation in these positions.

One in four museums (25%) has made such special efforts during the past four or five years, but this proportion increases dramatically with size from 16% of the under-\$50,000 museums to 67% of the \$1,000,000-and-over group. Government museums (33%) -- especially federal museums (69%) -- and educational institution museums (36%) are significantly more likely to have made special efforts than the private non-profit museums (19%).

However, directors were evenly divided on whether their museum had adequate representation of minority groups on the professional staff. Forty-four percent feel representation is adequate, 45% feel it is not (and 11% are not sure). Those categories that are most likely to have made special minority hiring efforts also tend to be less satisfied with their minority representation; this is clearly seen in differences among budget sizes, where the 52% of the smallest museums feeling minority representation is adequate declines to 33% of the largest.

Senior Personnel

The senior personnel of museums -- including the director and those staff members with the highest levels of responsibility just below the director -- are more likely to be white than all full-time personnel, with 96% of senior personnel white, 2% black, and 2% other ethnic groups. The proportion of white rises as high as 98% in history museums and 99% in state museums.

The proportion of men among the senior personnel is at the same high level -- 62% -- as it is for total full-time personnel, but as museum size increases, the proportion of women in senior positions drops precipitously, with only 8% of senior personnel being women in the largest museums. Government museums are the least balanced, especially federal museums in which senior personnel are 79% male, the highest of any governing authority.

The average annual salary of the senior personnel is \$10,600. Among classifications, senior personnel in science museums earn a higher average of \$13,200, compared with the low \$8,500 in history museums. The average salary increases with museum size, from \$6,700 in the smallest museums to \$23,900 in the largest.

Salaries of men in senior positions are clearly higher than those of women, with the average salary of \$12,900 for men compared with only \$6,900 for women. A sharp difference is seen in each budget category, and in the \$1,000,000-and-over museums senior personnel who are men earn an average of \$24,700, but those who are women earn an average of only \$15,100.

Two out of three (65%) senior personnel have college degrees, and approximately one in three (32%) has received a master's or doctorate. Art museums have the highest proportion of senior personnel with advanced degrees (45%), but science museums have more individuals with doctorates (16%) than any other classification.

In addition, senior personnel have an average of almost 13 years of experience in museums or related work, the average number of years of experience rising to 14.4 in science museums. Again budget size is a major factor. In each of the three major classifications, the average experience increases with the size of museums, and in science museums of \$500,000 and over is a high 18.2 years.

The Museum Director

Museum directors are almost exclusively white, only 1% being black and less than 0.5% any other ethnic group. There are a significant number of non-white directors only in federal museums (9% black) and private educational institution museums (4% black, 3% other).

Almost three in four directors (72%) are men, the proportion rising to at least nine out of ten in science museums and museums with budgets of \$100,000 and over.

The average annual salary of directors is \$14,100. Art and science museums directors have higher average salaries of \$16,600 and \$17,900, respectively, but this is primarily a result of their being generally larger than other classifications. Size is the most important determinant of salary, and directors in the largest museums earn an average \$33,200 compared with an average annual salary of \$9,000 in the smallest museums. Again, men earn significantly more than women: male directors receive an average of \$16,000, women an average of \$8,800.

Almost eight in ten directors (77%) are college graduates, and approximately half have advanced degrees (33% master's degree, 16% doctorate). Again, size is a factor; the proportion of directors with advanced degrees increases from 36% in the smallest museums to 72% in the largest.

Directors have an average of almost 17 years of experience in the field, and have held their present jobs an average of just over eight years. Art/history museum directors have the longest job tenure (11.2 years) and directors of "other" museums the most experience (20.6 years). Despite the relatively high average length of experience, more than one in four directors (27%) are under 40 years of age, with an overall average

age of 48.8 years. The youngest directors are, on average, in art museums (44.7 years) and the oldest, by a slight margin, in art/history museums (50.9 years)

Functions and Responsibilities of Museum Directors

In the directors' own descriptions of the functions of their position, administration and office work was cited most often (50%), followed by a catch-all "complete responsibility for everything (44%). "Responsible for maintaining relations with the community or city" ranked third (40%) and "supervising staff" fourth (34%). The first function which clearly focuses on the subject areas of a museum -- "construction and display of exhibits" -- was fifth, mentioned by 30% of directors. It is, however, considered as important as administration and office work in art museums (45%), and in educational institution museums it ties with "acquisition of collection" (44%) for first place. Other functions mentioned included liaison with trustees, organizing service activities, research, fund raising, etc.

In choosing from a list of activities those they felt should be their most important responsibility, directors chose, by a large majority of 62%, administrative and staff responsibilities. It was followed, at a weak second of 20%, by "policy and planning for collections and exhibitions". Even lower percentages selected "work on collections and exhibitions" (6%), "dealing with trustees, advisory committee" (5%), "work in own museum-related specialty" (4%), "fund raising" (2%) and "personal participation in community activities" (less than 0.5%).

When asked how much time they actually spent on the activities listed, directors indicated that they are generally spending the most time on those areas which they feel should be the most important. Eighty-four percent of directors, for example, spend a great deal of time on administrative and staff responsibilities (and another 14% some or little time), followed by 53% who spend a great deal of time on policy and planning for collections and exhibitions (and another 43% some or little time).

The Need for Additional Staff

Most museums in the United States reported a need for additional staff. Sixty-one percent of museums indicated that more staff was needed in the curatorial/display/exhibit area, especially exhibition/display staff, curatorial staff, cataloguers and conservation/preservation staff.

The need for education staff was expressed by 57% of museums, with instructors and teachers being the primary needs in this area. The 53% of museums which need more operations and support personnel most often specified security guards and custodians and other building maintenance personnel. Public relations and publications staff, clerical/secretary staff, librarians and financial officers/business managers were the primary needs of the 52% of museums which felt that the administration staff was not adequate. More research staff is needed by 47% of museums, with no specific areas within research dominating.

Adequacy of Staff Training and Salaries

The training of the current staff is generally considered to be adequate, but staff salaries are felt to be inadequate in most museums. For every job category, a significant majority of all museums with full-time personnel primarily assigned to that job category feel the training of the staff is adequate, ranging from 72% in operations and support to 87% in administration. At the same time the proportion that feel salaries are adequate ranges only from 42% for administration (which had the highest level of training adequacy and consequently the largest gap of 45 percentage points) to 58% for research. By job category this gap between training adequacy and salary adequacy was smallest in operations and support (24 percentage points) and research (23 percentage points).

The sense that lack of training is not a major problem was reflected in the fact that only 34% of directors felt that any job categories would be difficult to fill because of a lack of trained or experienced personnel. Also, only 27% of museums have formal programs for the in-service training of their own staff, and only 14% have any formal planned programs specifically designed for training museum personnel other than their own staff.

Part-time Employees and Volunteers

More than eight in ten (84%) of the museums employ part-time personnel numbering 18,700 in all, nearly half of whom (48%) work in the operations and support area (almost exactly the same proportion as for full-time personnel). More than one in four (27%) work in the education area, while relatively few work in administration (10%), curatorial/display/exhibit (10%) or research (5%).

There are 64,200 volunteers contributing their services, and they are found in 60% of the museums (and a higher 72% of private non-profit museums compared with 41% of government museums). A slim plurality (38%) of volunteers are in education, closely followed by operations and support (37%). Sixteen percent of the volunteers work in administration, 7% in curatorial/display/exhibit and only 2% in research.

BOARDS OF TRUSTEES

Approximately three of every four museums (76%) have a board of trustees or similar equivalent body. As would be expected, it is among the private non-profit museums that boards are most prevalent, and in fact almost all private non-profit museums (93%) do have boards, compared with 59% of government museums (and a low 23% of federal museums) and 40% of educational institution museums.

Men far outnumber the women as members of boards of trustees. Seven out of ten (69%) of the trustees are male, with the percentage of men rising with increases in museum size to 82% of the \$1,000,000 and over museums. Only 3% of trustees are non-white, with no significant differences by categories of museums, and approximately one-half are 50 years of age and older. Almost one in four (24%) is a business executive, with an additional 7% being bankers, accountants or financial experts, and another 7% lawyers.

Representativeness of the Board

In questions relating to the representativeness of the board in terms of community groups, minority groups, blue collar workers, youth, etc., directors of three out of five museums with boards (59%) felt that broadening the board's representativeness is generally a good idea. The most prevalent reasons given were the importance of having a broad representation of people the museum serves, the fact that diverse opinions and viewpoints broaden the range of interests of the board, and that a good cross section better serves the varied needs of museum visitors.

On the other hand the directors who believe that broadening the board's representativeness was a bad idea primarily felt that specialized knowledge needed for operations of the museum must take precedence and that people in question lack qualifications or experience.

Most museums have not made any changes in the last five years to broaden the representativeness of the board. Approximately one in three of the museums with boards (35%) has made such changes, these changes centering on adding members from minority and ethnic groups, youth and women.

Although a slight majority of the directors of museums with boards (56%) believe the board of trustees has adequate representation, a substantial 44% said the board does not have adequate representation. Among this latter group, only slightly more than one in three (38%) have plans to make changes to broaden the representativeness, these plans primarily directed towards increased representation of minority groups.

Selection of Trustees

The most prevalent reasons given for the selection of the current board of trustees -- aside from the broad and all-encompassing one that the trustees had shown significant interest in the museum aside from contributions -- was the fact that they were expert in administrative areas of value to the museum (a reason in 72% of the museums with boards). The ability of trustees to raise or contribute funds was given as a reason by approximately one-third of museums, and the percentage of the private contributions that are made by the trustees is substantial. Directors reported that an average of 16% of the private contributions made to their museums was received from the trustees.

The committees and officers of the board have the greatest influence in the selection of new trustees, especially the nominating committee, the chairman of the board, and the executive committee -- all of which are influential in selecting new members in at least eight out of ten museums in which they exist. Other major influences are the director (at least some influence in 73% of museums with boards), the membership of the museums (59% of museums with members) and the advisory committee (51% of museums with such a committee).

The actual methods of nominating and electing vary greatly, but in the majority of museums trustees are nominated or recommended by the nominating committee (41%), the board (12%) or the chairman of the board (1%), and the actual appointment or election is also done primarily by the board (37%) or its chairman (5%). However, the membership of the museum elects new trustees in a substantial 27% of museums with boards.

Length of Service of Trustees

Three major factors in the length of time a trustee serves are: whether a specified term is set, how long that term is, and whether a trustee can serve more than one consecutive term. In four out of five museums with boards (79%), some sort of specified term is set, the most popular length being three years. Furthermore, in 72% of museums with boards, trustees can serve two or more consecutive terms, and in 44% of those museums trustees actually do serve as long as they wish or are able. Nevertheless, only one in ten of the current trustees (9%) has served more than ten years.

In addition to the financial areas which have traditionally been considered a major board responsibility, trustees are, in the evaluation of the great majority of directors (83%), involved to approximately the right extent in the non-financial programming decisions relating to exhibitions, collections and acquisitions. However, although directors of almost two-thirds of the museums with boards (62%), felt the board was very well informed on the financial situation of the museum, only 47% felt trustees were very well informed about programs and operations.

Decision-making Mix

The division of responsibility between the board, its officers and committees and the director and staff were determined for seven major types of decisions.

The final decision for determining the annual budget of the museum was made by the board in 64% of museums that have boards and that make such decisions, compared with only 21% in which the director/staff has the final responsibility. (In 15% of the museums responsibility for the final decision lies elsewhere, such as a government agency, etc.)

Deciding how much to spend from the endowment is even more clearly a decision of the board, with the final responsibility being the board's in 86% of museums.

In more than half the museums that have boards and that make such decisions, the final responsibility lies with the board in determining capital improvement needs and organizing capital drives (71%) and making financial judgments on major acquisitions (57%). However, the director/staff has the final responsibility in almost three in four museums (73%) for making quality judgments in selecting objects for acquisition.

The planning of major exhibitions is even more decisively a decision of the director/staff, which has final responsibility in 79% of the responding museums. In almost two out of three museums (63%) the director/staff also has final responsibility for setting staffing requirements.

In all these decisions there is a great deal of interlocking involvement of responsibility. Nevertheless, the major responsibilities of the boards do seemingly lie in the financial areas, while matters pertaining to the collection and exhibitions are more in the hands of directors and staff.

FACILITIES

The physical facilities of a museum -- its buildings and space, galleries, storage areas, offices, classrooms, etc. -- determine, to a great extent, just how well it can fulfill its purposes and serve its public. The primary facilities of most of the museums in this country (51%) are at least two decades old, and one in five has primarily facilities more than half a century old. However, the majority of museums have also constructed or acquired separate facilities, and in the great preponderance of cases this construction or acquisition occurred since 1950. In addition 41% of museums (excluding historic sites) have made major additions to facilities and 47% have completed major renovations.

The adequacy of the facilities was examined, with special attention given to the exhibition and storage areas. The adequacy of ten aspects of each was rated by museum directors on a scale ranging from "fully adequate" through "somewhat adequate" and "fairly adequate" to "not adequate". The ten aspects were: available interior space, available exterior space, lighting, protection against fluctuation and extremes of temperature and humidity, protection against air pollution including dust and gases, protection against mold and mildew, protection against pests, protection against fire, protection against theft, and protection against vandalism.

Except for available exterior space, a minor consideration in most museums, less than half of the museums for which the items were applicable rated any aspect of exhibition or storage space as fully adequate.

In the exhibition area, available interior space was considered fully adequate by less than three out of ten museums (28%). Interior exhibition space seems to be an especially critical problem in science museums; a low 20% felt interior exhibition space was fully adequate, and even including those that felt interior space was somewhat adequate brings the proportion to less than a majority of 44%.

In the exhibition area, a low 23% of museums felt protection against vandalism was fully adequate, while a fully adequate rating was given by less than four in ten museums to protection against theft (32%), protection against air pollution (33%), protection against fluctuation and extremes of temperature and humidity (34%), and protection against mold and mildew (39%).

In the storage area, available interior space was again a major problem with only 26% of museums with interior storage space rating it fully adequate. The aspects of the storage area rated fully adequate by the next smallest proportions of museums were protection against fluctuation and extremes of temperature and humidity (32%) and protection against air pollution (34%).

In addition to exhibition and storage areas, the existence of or need for other types of facilities was determined. The greatest need was expressed for facilities for the preservation, restoration or reconstruction of the collection, with 33% of museums needing such facilities. Almost equally as great a need was expressed for separate exhibitions or galleries for children (32%) and for an auditorium/theatre (a like 32%). Classrooms, lecture rooms and studios were also high on the list of needed facilities (29%), and at least one-fifth of museums need a workshop (24%), members' facilities (22%), public parking (20%), a field research station (20%), and a separate laboratory operation (20%).

The facilities for the preservation, restoration or reconstruction of the collection was also the item which the smallest proportion of museums that have such facilities (28%) felt to be fully adequate. Less than four in ten museums that had such facilities rated classrooms, lecture rooms and studios (34%) or a library (38%) as fully adequate.

FINANCES AND BUDGET

Income

The museums within the scope of this study received \$513,341,000 in total income in fiscal 1971-72. Sixty-three percent of this amount was

received as income from the private sector* and 37% as support from the public sector. However, almost two-thirds of the support from the public sector was given to government-run museums.

Income from the private sector totaled \$326,745,000, the sources of which were:

- private support*, \$109,290,000 (21% of total income). This includes contributions and donations from individuals, corporations and foundations, membership funds, allocations from colleges and universities, and amounts raised by affiliated organizations and United Funds.
- operating revenues, \$150,090,000 (29%). This includes such earned income as admission fees, tuition, sales from museum shops, revenues from parking lots and restaurants, etc.
- non-operating revenues, \$67,365,000 (13%). This amount represents income and gains or losses on investments reported as part of current funds.

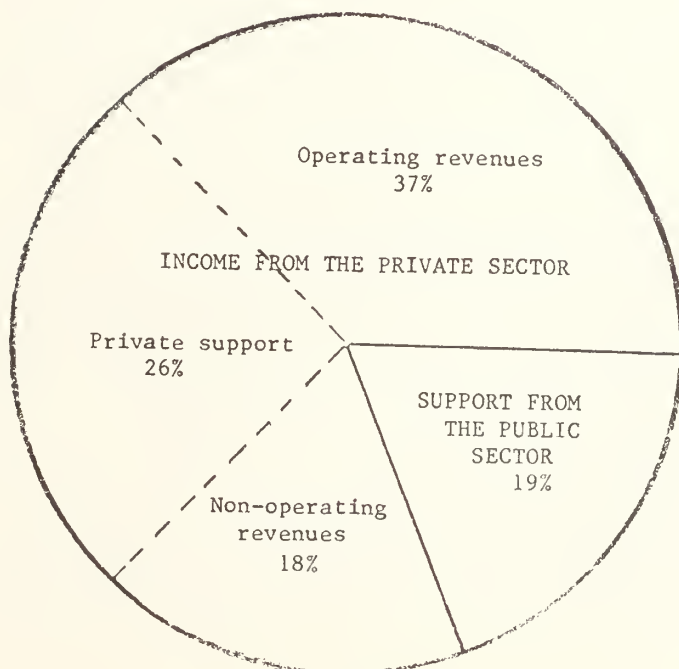
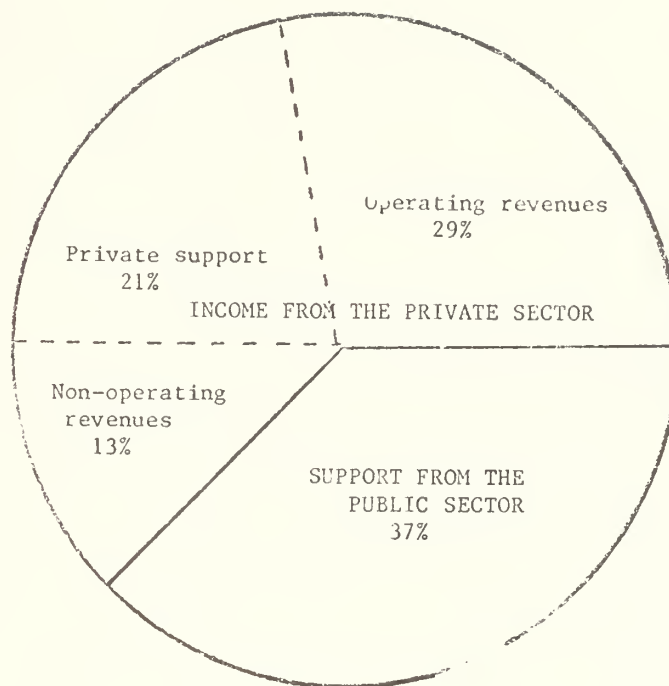
Support from the public sector totaled \$186,596,000, including all funds received directly from local, state and federal governments. Sixty-three percent of this support from the public sector -- \$118,138,000 -- was received by municipal-county, state and federal museums. Approximately one-third -- 34% or \$63,341,000 -- went to private non-profit museums, and a low 3% -- \$5,117,000 -- to educational institution museums.

Furthermore, support from the public sector accounted for a high 78% of the total income from all sources that was received by government museums (and for an even higher 89% of total income received by federal museums). Public support accounted for only 19% of the income to private non-profit museums; educational institution museums received only 18% of total income from public support, with private support alone accounting for more than half (58%) the total income of educational institution museums. (However, a considerable part of funds that the public educational institution museums received in allocations from the educational institutions were in turn received from government sources, particularly state governments, and therefore public sector support of educational institution museums was certainly greater in terms of both direct and indirect support.)

*"Income from the private sector" refers to private support, operating revenues and non-operating revenues combined; "private support" refers to contributions, memberships, allocations from colleges and universities, and amounts raised by affiliated organizations and United Funds.

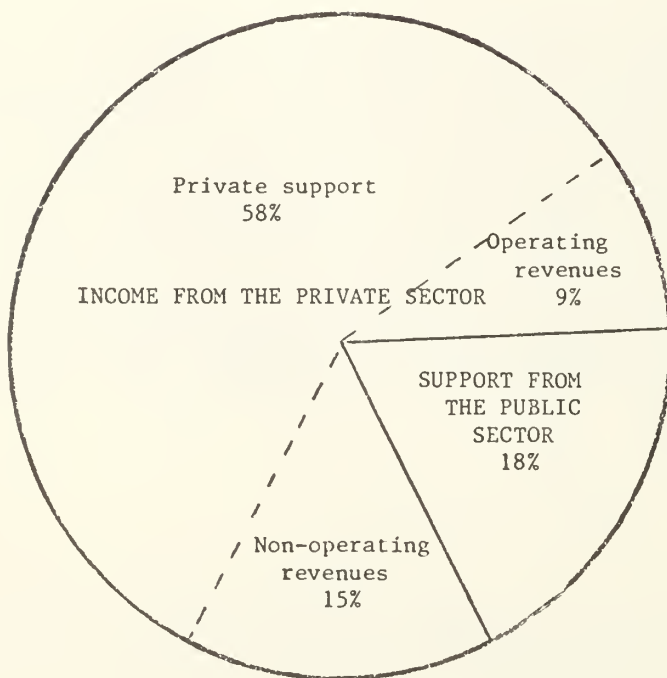
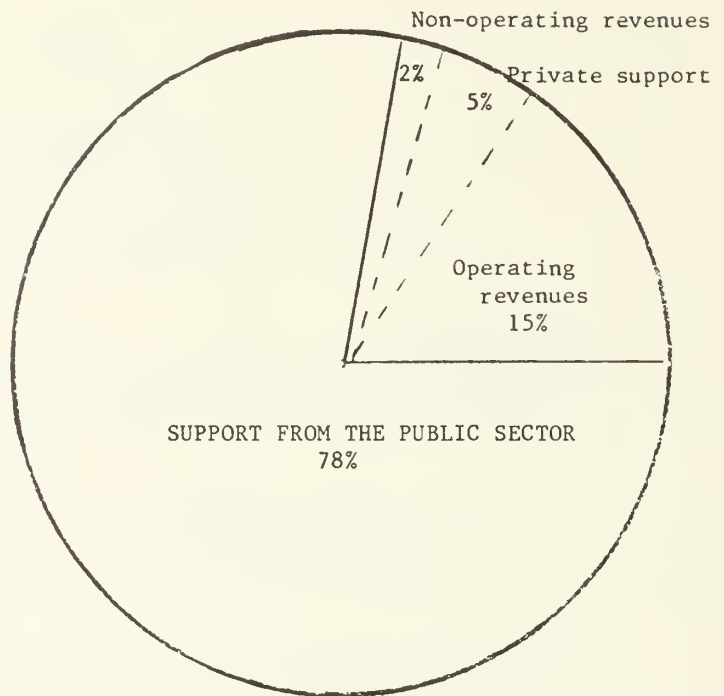
SOURCES OF TOTAL INCOME

TOTAL MUSEUMS
(\$513,341,000)



PRIVATE NON-PROFIT
MUSEUMS
(\$333,360,000)

SOURCES OF TOTAL INCOME (continued)

GOVERNMENT MUSEUMS
(\$152,232,000)

EDUCATIONAL INSTITUTION

MUSEUMS
(\$27,749,000)

Among the classifications of museums, those in the "other" classification received a high 59% of their income from the public sector, followed by history museums (48%) and science museums (44%), compared with a lower 21% of income derived from the public sector by art museums and an even lower 11% by art/history museums. Although public support was the largest single source of income in the history and the science museums, a substantial 30% of income in each classification was derived from operating revenues. Art museums received the largest portion of total income from private support (32%), and art/history from operating revenues (a high 61%).

Most of the support from the public sector went to government museums, with smaller amounts to private non-profit museums. Thus, the 39% of science museums that are government-run received 60% (\$40,783,000) of the total public support of \$67,845,000 to science museums. Similarly, in the classifications receiving the next highest amounts of public support, "other" museums received \$47,213,000, 71% of which (\$33,435,000) went to the 41% of "other" museums under a local, state or federal government, and history museums received \$33,203,000, 78% of which (\$25,987,000) went to the 44% government-run. An even sharper difference is seen in the art classification, where \$15,691,000, or 48% of total public support of \$32,528,000 went to the only 10% that are government museums.

Specific Sources of Private Support

Of the total amount of \$109,290,000 received in private support, \$50,123,000 (45%) was contributed directly by individuals in donations, membership, etc., \$6,322,000 (6%) by corporations, and \$22,676,000 (21%) by foundations, with the remaining private support being derived from intermediate fund-raising sources such as United Fund organizations, special fund-raising events or the parent college, university or school.

Contributions from individuals accounted for a high 65% of private support of history museums, compared with 46% of private support to art museums and 43% to science, art/history and "other" museums. However, in dollar amounts the \$23,191,000 received by art museums from individuals was far higher than any other classification. Similarly, the \$11,905,000 received by art museums from foundations was a greater amount than that given by foundations to all other classifications combined.

Individuals and foundations were the primary sources of private support (52% and 23% respectively) of the private non-profit museums, while allocations from colleges and universities accounted for 75% of total private support of educational institution museums. Private support of government museums was, as noted above, only a minor source of income, and derived primarily from individuals (51% of private support).

Operating and Non-operating Revenues

The income generated from operations of all museums amounted to \$150,090,000, 30% of which was derived from admissions for general and special exhibitions, 26% from sales of articles and material from museums' shops and sales by other means, and 23% from restaurants and parking facilities and related activities, with minor percentages coming from admissions to lectures, films, performances, etc., tuition and other program charges, service fees and miscellaneous operations. (Income from shop sales and revenues from restaurants and parking facilities are gross figures which do not indicate the profitability or unprofitability of these operations.)

General and special exhibition admissions accounted for more than half of operating revenues in history museums (52%) and for a plurality of operating revenues in science and "other" museums (41% and 36%, respectively). However, sales of articles and materials constituted the largest proportion of operating revenues in art museums (35%).

The proportion of operating revenues collected in admissions was higher in government museums (40%), particularly state government museums (60%), than in private non-profit museums (29%) and in educational institution museums (14%). The educational institution museums earned the largest percentage of operating revenues from sales of articles and materials (43%), while private non-profit museums collected a nearly equal 29% from admissions and 27% from sales.

Of the non-operating revenues* generated by museums from investments and disposition of investment properties and other fixed assets, investment income accounted for a high 94% with only 6% being derived from the net of gains and losses. Art museums generated more funds from investments than all other classifications of museums combined (\$33,310,000 for art museums compared with \$29,906,000 for all others). Correspondingly, the overwhelming majority of investment income is earned by private non-profit museums -- \$57,028,000 -- with a much lower \$3,880,000 earned from investments by educational institution museums and \$2,308,000 by government museums.

Specific Sources of Support from the Public Sector

The dominant source of support from the public sector was local (municipal and county) government. Local government support totaled \$90,042,000, 49% of the \$186,596,000 received from all government sources. Nearly half (48%) of local support -- \$42,993,000 -- went to municipal-county museums, but it is significant that almost as much -- \$41,608,000 -- was received by private non-profit museums.

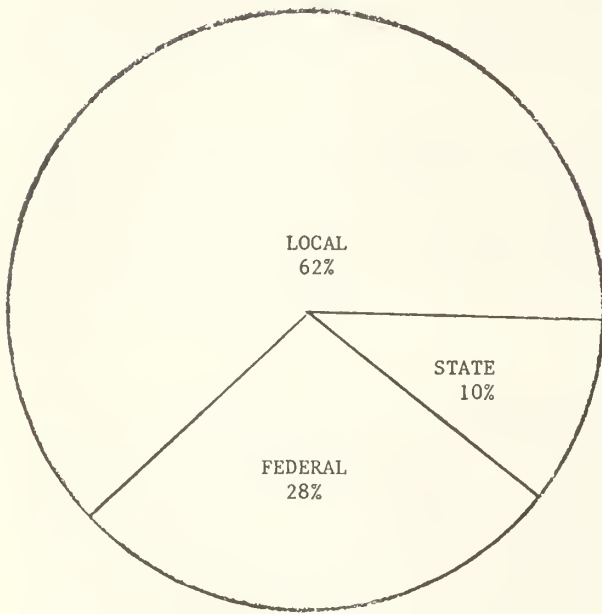
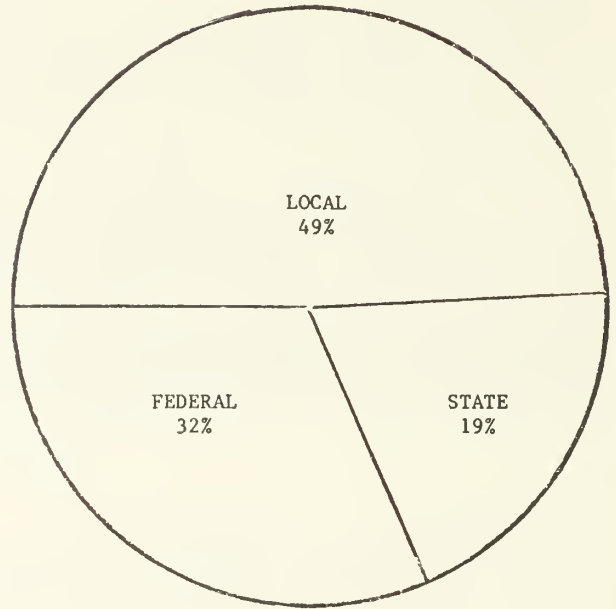
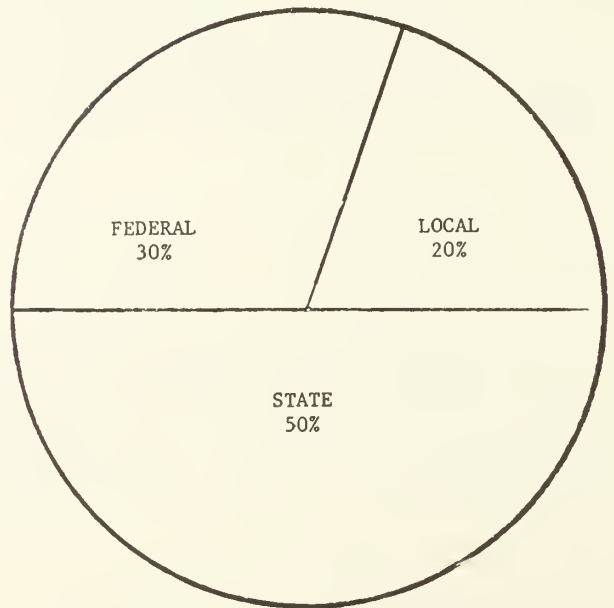
*Non-operating revenues discussed here include only interest income and gains (or losses) on disposition of investment properties and other fixed assets that are reported in current funds.

Next in importance, with an overall total of \$60,778,000 (32% of all government support), was support from the federal government. All but \$13,521,000 of this amount went to federal museums, with private non-profit museums receiving \$10,083,000 of that difference.

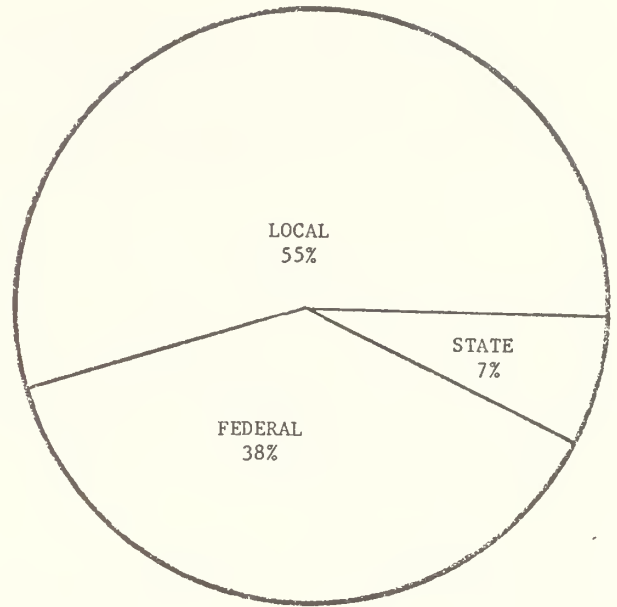
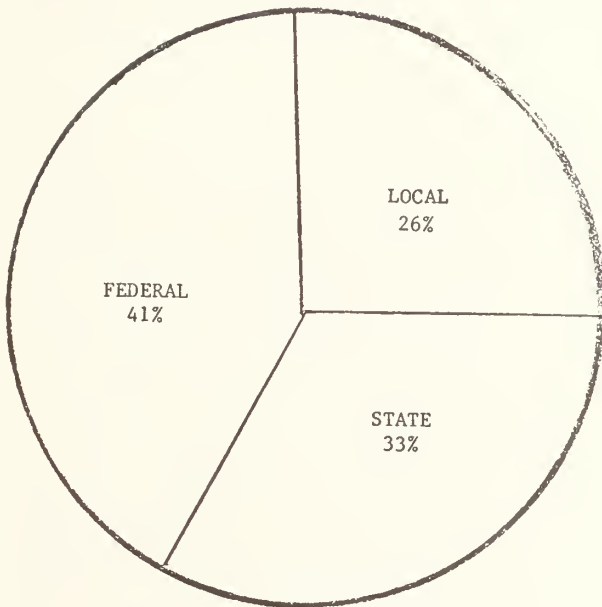
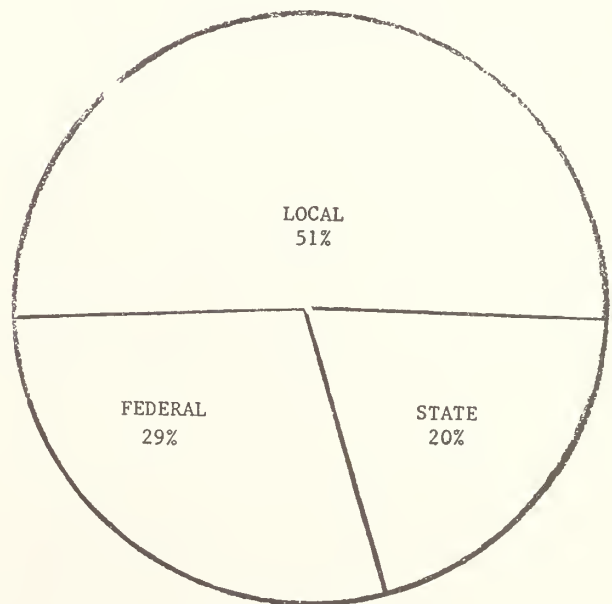
Support from state governments totaled \$35,776,000, 19% of total public support.

Art museums received by far the largest percentage of their public support from the local government (62%), and science museums and the "other" classification also received more than half their public support from local government (55% and 51%, respectively). History museums derived half their public support from state governments, while art/history museums received a plurality of 41% of public support from the federal government.

SOURCES OF SUPPORT FROM THE PUBLIC SECTOR

TOTAL MUSEUMS
(\$186,596,000)HISTORY MUSEUMS
(\$33,203,000)ART MUSEUMS
(\$32,528,000)

SOURCES OF SUPPORT FROM THE PUBLIC SECTOR (continued)

SCIENCE MUSEUMS
(\$67,845,000)ART/HISTORY MUSEUMS
(\$5,807,000)"OTHER" MUSEUMS
(\$47,213,000)

Operating Expenditures

Total operating expenditures for museums in 1971-72 were \$478,912,000. (This amount does not include extraordinary expenditures, such as acquisitions of collections or acquisitions of land, buildings and equipment.) Fifty-nine percent of operating expenditures (\$281,842,000) was accounted for by salaries,* fringe benefits and payroll taxes and 41% (\$192,070,000) by all other expenditures.**

The ratio between payroll expenditures and all other expenditures remained close to 60%/40% in all classifications, with art museums having a slightly lower than average 56% payroll expenditures, and history museums and the "other" classification a slightly higher 62%. Private non-profit museums paid out a lower than average 55% of total operating expenditures in salaries, fringe benefits and payroll taxes, compared with 65% accounted for by payroll expenditures in government museums and 66% in educational institution museums.

Comparison of Income and Operating Expenditures

The total income in fiscal 1971-72 for all the museums was, as noted previously, \$513,341,000 and operating expenditures \$478,912,000, resulting in a net income over operating expenditures (before deductions of extraordinary expenditures) of \$34,429,000 or 7% of total income.

The percentage of income unexpended before deductions of extraordinary expenditures ranged from 10% in art museums to 2% in art/history museums. However, although 64% of art museums had unexpended income, 23% actually had an excess of expenditures over income for an income gap totaling \$6,518,000. (The remaining 13% had a zero balance.) A higher 26% of art/history museums had an income gap (compared with 50% with unexpended income), although the dollar amount was a lower \$1,751,000.

Among governing authorities, the percentage of unexpended income was 6% in private non-profit museums, 8% in government museums and a like 8% in educational institution museums. Sixty-one percent of the private non-profit museums had unexpended income, but a relatively high 28% had an excess of expenditures with an income gap totaling \$14,591,000. Only 10% of government museums had an income gap (\$419,000) and 46% had unexpended income, while 17% of educational institution museums reported an excess of expenditures (\$299,000) and 52% unexpended income before deduction for extraordinary expenditures.

*Budget items were collected as gross figures to keep reporting as uniform as possible; netted figures, which have often been used in past reports, would tend to increase the proportion of payroll expenditures.

**Differences in accounting procedures made it impossible for museums to itemize expenditures other than payroll in sufficient detail and with sufficient accuracy for analysis of the data on a line item basis.

Extraordinary Expenditures From Current Funds

The extraordinary expenditures reported from current funds totaled \$37,730,000 in 1971-72, \$26,386,000 for acquisitions of land, buildings and equipment and \$11,344,000 for acquisitions of collections. (These amounts represent only a small portion of total expenditures for acquisitions, most of which were made from funds other than current funds; total acquisitions are described later in the discussion of other funds.)

Current Fund Balances

The current fund balance at the end of fiscal 1971-72 -- calculated by taking the beginning balance, adding unexpended income after operating expenditures, deducting extraordinary expenditures and accounting for transfers to or from other funds -- was a total of \$92,643,000, in all museums, an increase of \$5,509,000, or 5%, over the beginning current fund balance of \$87,134,000.

Current fund balances at the end of the year were higher than at the beginning in art, history and art/history museums, but in each classification transfers from other funds into the current funds were at least partially responsible for the increase, with the largest transfer of \$5,001,000 in art/history museums resulting in only a modest \$135,000 increase in the year end balance. Despite transfers of \$3,877,000 from other funds, science museums had a net change downward in their current fund balance of \$1,450,000. The "other" classification also had a lower year end balance of \$1,840,000, but this occurred after a transfer of \$2,098,000 to other funds.

Eleven percent of total museums ended the year with a negative current fund balance, 59% with a positive balance and 30% with a zero balance. Among classifications, the proportion of museums with a negative year-end current fund balance ranged from 5% of history museums to 21% of art/history. Thirteen percent of private non-profit museums had a negative balance at the end of fiscal 1971-72, 6% of government museums and 10% of educational institution museums.

Funds Other Than Current Funds

Forty percent of museums had funds other than current funds with a total balance of \$1,471,003,000 at the beginning of 1971-72 and \$1,549,121,000 at the end of the year, an increase of \$78,118,000 or 5% for the year. (These funds are, to a large extent, a phenomenon of private non-profit museums only, with private non-profit museums holding 87% of all funds other than current funds.)

Most of this amount was in endowment funds, held by 27% of museums. Endowment funds totaled \$886,069,000 at the beginning of the year and \$933,560,000 at year's end, a rise of \$47,491,000 or 5%.

Art, the classification with the largest proportion of museums (41%) that have endowments, also had the largest endowment balances, the \$484,940,000 at the beginning of the year rising by 4% to \$505,660,000 at the end -- more than half the total year-end balance of endowment funds for all museums. Endowment balances at the end of the year totaled \$133,909,000 in science museums, \$108,050,000 in "other" museums, \$107,340,000 in history museums and \$78,601,000 in art/history museums; balances were higher at the end of the year in all classifications, the increase over the beginning balance ranging from 3% in science and art/history to 17% in the "other" classification.

Similar funds -- those funds similar to endowment funds but which the board of trustees has the discretionary power to dispose of as they see fit -- totaled \$429,527,000 at the beginning of the year, increasing by 4% to \$447,837,000 at year's end. The majority of the similar funds also were in art museums (\$225,669,000 at year's end), followed by science (\$117,916,000), art/history (\$67,733,000), "other" (\$18,605,000) and history (\$17,874,000). Similar fund balances rose during the year in every category except science, where the decrease of \$1,045,000 was a result of a transfer of \$3,092,000 out of similar funds and primarily into current funds.

Balances at the beginning of the year in the remaining substantial category of non-current funds -- the unexpended land, buildings, equipment and collection funds -- totaled \$136,345,000, increasing by 9% during the year to \$148,133,000. Art museums not only had the great majority of these funds (\$99,383,000) but also increased the balance by a substantial \$10,048,000 to \$109,431,000 at year's end. Science museums, on the other hand, had a decrease in such funds of \$984,000, with "other" museums also having a decrease amounting to \$402,000.

Total Acquisitions

As noted earlier, acquisitions of land, buildings and equipment from current funds amounted to \$26,386,000, and acquisitions of collections from current funds \$11,344,000. However, acquisitions were primarily made from non-current funds, from which \$36,286,000 was expended for acquisitions of land, buildings and equipment for a total of \$62,672,000. Acquisitions of collections from non-current funds amounted to \$13,759,000 for a total of \$25,103,000.

Amounts expended for acquisitions of land, buildings and equipment were far higher than for acquisitions of collections in all classifications except art, in which nearly equal amounts were expended. Acquisitions of land, buildings and equipment in art museums totaled \$21,756,000 (\$4,421,000 from current funds and \$17,335,000 from non-current funds) compared with \$20,656,000 for collections (\$7,827,000 from current funds and \$12,829,000 from non-current funds). These were the highest expenditures for acquisitions made by any classification. The second highest expenditures for acquisitions were made by science museums; acquisitions of land, buildings and equipment totaled

\$18,081,000 in science museums (\$11,307,000 from current funds and \$6,774,000 from non-current funds) and acquisitions of collections only \$1,524,000 (\$1,257,000 from current funds and \$267,000 from non-current funds), far below the amount spent by art museums for acquisitions of collections.

Endowment Fund Policies

In more than half the museums with endowments (56%) at least part of the income from the endowment is restricted as to its use -- for example, to support only acquisitions, research, etc. -- and in 14% of museums with endowments all such income is restricted as to its use. Restrictions on endowments are more prevalent in science museums (74% of science museums with endowments have at least part of endowment income restricted) and art museums (71%), with a high mean of 40% of endowment income restricted in each of these two classifications.

Thirty-seven percent of museums with endowments reported that currently realized capital gains on at least some part of the endowment principal can be used for current income purposes, including 17% of museums with endowments in which all of the currently realized capital gains can be so used. The proportion of museums in the different classifications that can use capital gains on some part of the endowment principal for current income purposes is relatively even (ranging from 36% to 46%), except for a very low 18% of science museums that can use capital gains in this manner.

Directors of 44% of museums with endowments approve of this use of capital gains, the primary reasons being that it provides needed income, is museum policy, is good on a limited basis, and provides greater flexibility and effectiveness. Reasons given by the 27% of directors who disapprove include the fact that capital gains are needed as an inflation cushion, that it would jeopardize the endowment fund or would sacrifice future income, and that they prefer to seek operating income elsewhere.

Effects of Financial Pressures

Financial pressures have made it necessary to cut back facilities, services or staff in the past five years since 1966 in more than one-in-three museums (36%). The proportion of museums in which financial pressures caused cutbacks was highest among classifications in the art museums (42%), and rose among budget sizes to 52% of the \$250,000 - \$499,999 museums. Educational institution museums had a similarly high 52%, compared with 33% of private non-profit museums and 36% of government museums in which financial pressures caused cutbacks.

The most prevalent types of cutbacks necessary since 1966 were reductions in staff (made by one in four of all museums), cutbacks in building maintenance and reductions in equipment, reductions in the quantity and/or quality of publications, and reductions in hours or days open to the public.

Not surprisingly, nine in ten museums reported that operating costs had increased since 1966, with the median increase 39%. Higher salaries and inflation were the two main reasons for the increases in operating costs, followed by increase in size of staff, higher cost of materials and equipment, higher cost of maintenance, and expanded programs/increased activities.

Distribution and Adequacy of Current Operating Budget

More than half (55%) of current operating budgets of museums was spent in the administration and operations and support areas (28% and 27% respectively). Size was an especially critical factor in the distribution between administration and the operations and support areas. The smaller museums spent more on administration and less on operations and support, but the percentage spent on administration declined steadily as the budget size increased, and in the \$1,000,000 and over category 34% was accounted for by operations and support, compared with only 18% for administration.

One-fifth of the total museums' budgets (20%) was spent on curatorial/display/exhibit, compared with 15% on education and 10% on research, and these proportions remained relatively even throughout all classifications and sizes. However, in educational institution museums research accounted for a higher 16% and curatorial/display/exhibit a slightly higher 24%, with operations and support dropping to 19%.

Two in three museums (66%) reported that the current operating budgets do not enable full utilization of resources, with a median increase of 45% needed for full utilization. A somewhat lower proportion of museums in the art/history classification (55%) have current operating budget levels that do not enable full utilization of resources, but little variation occurs among budget sizes. However, a high 83% of educational institution museums have current operating budgets that do not enable full utilization, compared with 55% of government museums and 70% of private non-profit museums. Among museums with operating budgets that do not enable full utilization, the median increase needed is also highest in educational institution museums (56%).

If the needed increases were obtained, half the museums (50%) whose current budgets do not enable full utilization would spend increased funding over the next two or three years for additional staff. Four in ten museums (41%) reported that increases in operating budgets would be spent on exhibitions and displays, and one in five (21%) mentioned educational programs as one of the areas toward which increased funding would go. When directors were questioned about long-term needs and plans over the next five to ten years, approximately half the museums (49%) again mentioned staff as one of the two or three areas in which, if sufficient funds were available, improvements would be made. In second place among the long-term needs was new building/more space (41%) followed by 34% mentioning exhibitions/display.

A somewhat different emphasis was evident when directors were given a list of 14 areas and asked to rate the seriousness of the need for additional money in each area, on a scale from "very serious" through "serious, but not very serious" and "only somewhat serious" to "not serious at all". More than half the museums (51%) said that the need for additional money for new construction was very serious, followed by 38% rating as very serious the need both for curatorial/display/exhibit staff and programs and for education staff and programs. Although the need for additional money for new acquisitions was considered very serious by only 29% of museums which make acquisitions to the collection, a higher 45% of art museums and 43% of educational institution museums rate this need as very serious.

Thirty-seven percent of the responding museums expressed a very serious need for additional funds for climate control for the protection of the collection, 34% a very serious need for funds for security, and 33% a very serious need for funds for conservation. In terms of current operating levels, directors believe that a 46% increase in operating expenditures should be made immediately for climate control, a 48% increase for security and a 58% increase for conservation. Among classifications, the percentage increases needed was consistently lower in all three areas in science museums, while history and "other" museums expressed the need for the greatest increases for climate control (51% and 57%, respectively), art museums the greatest increase for security (56%), and history museums the greatest for conservation (67%).

Confidence in Sources of Income in Future

When directors of private non-profit and educational institution museums were asked how sure they were that income from the various sources would achieve projected levels over the next few years, four in ten museums (40%) which receive private contributions were unsure ("only slightly sure" or "not sure at all") that contributions from the private sector for operating support would achieve projected levels and an even higher 53% were unsure of restricted contributions from the private sector for specific programs. Even less confidence was expressed in achieving projected levels of government support of general operations and government grants for specific programs, with 69% and 68% of applicable museums, respectively, indicating that they were unsure of such support and grants. Projected earned income was seen as more certain, with only 35% of responding museums only slightly sure or not sure at all of this type of income.

However, when the directors of all museums were asked to judge how important various sources of income will be in the future, almost half (49%) felt that the federal government would become increasingly important. Forty-four percent of museums believe individuals will be an increasingly important source of income in the future, while foundations are seen as increasingly important by 38% of museums, state government by 33%, corporations by 31%, and local government by 28%.

From the museums' viewpoints, the federal government and individuals are the most important factors in providing the support necessary to fulfill their purposes and functions during the coming years. However, although various agencies and departments of the federal government have in recent years increased support to museums, the museums do not seem certain of achieving projected levels in future support from government. Although greater confidence was expressed in future contributions from the private sector, even here two in five museums were doubtful that projected levels would be achieved. As a result, museums seem to be in a difficult position concerning their financial future, seeing an increasing importance in sources of support from which they actually have little confidence that necessary funds will be forthcoming.

APPENDIX I

QUESTIONNAIRE

NATIONAL RESEARCH CENTER OF THE ARTS
1270 Avenue of the Americas
New York, New York 10020

FOR OFFICE USE ONLY -- DO NOT FILL IN:

Questionnaire No. _____ 5-6-7-8-

Study No. A004

OMB 128-S72002

FORM 5 (11-

October 1972

Approval expires January 1973

Zip Code _____ 12-16

Interviewer's Name: _____

City/Town: _____ County: _____ State: _____

Name of Museum _____

Address _____

City _____ State _____ Zip _____

Telephone Number _____

Name of Person Interviewed _____

Title _____

I am from the National Research Center of the Arts. We are conducting a national survey of museums for the National Endowment for the Arts, and we would appreciate it if you would answer a series of questions about various aspects of your museum. I want to emphasize that any information you give will be held in the strictest confidence and will be released to no one. All data will be released only in aggregate form with no identification of individual museums.

Section I Qualification

CARD I

First, I would like to ask you a few questions to help develop a general description of your museum.

1a. Does your museum have permanent facilities which are open to the general public on some regular schedule?

Does have.....(17) (-1) (ASK 1b)
Does not have..... -2 (TERMINATE INTERVIEW)

1b. (IF "DOES HAVE" IN 1a) What were the dates of your fiscal year ending in 1972 -- or in December 1971 if your fiscal year is the calendar year?

			to			
(month)	(day)	(year)		(month)	(day)	(year)
18	19-20	21		22	23-24	25

1c. It is that fiscal year, which we shall call fiscal 1971-72, to which we will refer throughout the questionnaire, and we would like you to answer all questions in terms of that period. Approximately how many months were your facilities open to the general public on some regular schedule during fiscal 1971-72? Please give the number of months of the facility that is open the longest time.

Less than 1 month.....(26) (<u>-1</u>)	} (TERMINATE INTERVIEW)
1 month..... <u>-2</u>	
2 months..... <u>-3</u>	
3 months..... <u>-4</u>	
4 months..... <u>-5</u>	} (ASK 1d)
5 months..... <u>-6</u>	
6 months..... <u>-7</u>	
7 months..... <u>-8</u>	
8 months..... <u>-9</u>	
9 months..... <u>-0</u>	
10 months..... <u>-x</u>	
11 months..... <u>-y</u>	
12 months.....(27) (<u>-1</u>)	

1d. (IF 3 MONTHS OR MORE IN 1c) During the time your museum was open to the general public on a regular schedule, approximately how many hours per week, on average, was it open?

Less than 8 hours.....(28) (<u>-1</u>)	} (ASK 1e)
8-24 hours..... <u>-2</u>	
25-40 hours..... <u>-3</u>	} (SKIP TO 2)
41-55 hours..... <u>-4</u>	
56 hours or more..... <u>-5</u>	

1e. (IF LESS THAN 25 HOURS IN 1d) During any three-month period of fiscal 1971-72 was your museum open at least 25 hours per week?

Open at least 25 hours per week for 3 months...(29) (-1) (ASK 2)
Not open 25 hours per week for 3 months..... -2 (TERMINATE INTERVIEW)

2. (IF 25 HOURS OR MORE IN 1d OR 1e) Does your museum own collections of objects or specimens, or does it exclusively exhibit materials which are not owned by your museum?

Own collection(s).....(30) (-1) (ASK 3a)
Exclusively exhibit
materials not owned..... -2 (TERMINATE INTERVIEW)

CARD I

3a. (IF "OWN COLLECTIONS" IN 2) Is your museum non-profit or a profit-making institution?

Non-profit.....(31) -1
 Profit-making.....-2

3b. Is your museum tax exempt under provisions of the Internal Revenue Service, or not?

Tax exempt.....(32) -1 (ASK 3c)
 Not tax exempt.....-2 (TERMINATE INTERVIEW)

3c. (IF "TAX EXEMPT" IN 3b) Did your museum qualify last year as a publicly supported charity under section 170(b) of the Internal Revenue Code of 1954, as amended, or did your museum not qualify under this section?

Qualified.....(33) -1
 Did not qualify.....-2
 Not sure.....-3

4. Does your museum have any paid full-time employee(s) who works a minimum of 20 hours per week and whose field of academic training or special knowledge relates to the major subjects represented in your collection(s), or doesn't your museum have any such employee(s)?

Has paid full-time employee(s) with
 special training or knowledge (34) -1 (ASK 5a)
 Does not have paid full-time employee(s)
 with special training or knowledge -2 } (TERMINATE INTERVIEW)
 No paid full-time employee.....-3

5a. (IF "HAS PAID" IN 4) What was the total operating budget for your museum in the fiscal year ending in 1972 -- or in December 1971, if your fiscal year is the calendar year? Please do not include any money spent on major equipment, capital improvement, or on acquisitions for the permanent collection.

\$ _____
 35-43

5b. What was the equivalent amount for the same period for contributed services for which there is a cost borne by someone else, such as maintenance, guards, utilities, etc. Do not include volunteers or the value of the premises occupied.

\$ _____
 44-52

(ADD 5a AND 5b FOR TOTAL)

Total

\$ _____
 53-61

INTERVIEWER NOTE:

IF INSTITUTION WAS OPEN FOR:

3 MONTHS DURING FISCAL '71-72 & TOTAL OF 5a AND 5b IS LESS THAN \$3,000	
4 " " " " " " " " " " " " " " " " \$4,000	} TERMINATE INTERVIEW
5 " " " " " " " " " " " " " " " " \$5,000	
6 " " " " " " " " " " " " " " " " \$6,000	
7 " " " " " " " " " " " " " " " " \$7,000	
8 " " " " " " " " " " " " " " " " \$8,000	
9 " " " " " " " " " " " " " " " " \$9,000	
10 " " " " " " " " " " " " " " " " \$10,000	
11 " " " " " " " " " " " " " " " " \$11,000	
12 " " " " " " " " " " " " " " " " \$12,000	

IF TOTAL OF 5a AND 5b EXCEEDS ABOVE AMOUNTS, ASK QUESTION 6a

CARD I

6a. Is your museum an affiliate or department of another institution, society, business or organization?

Is affiliate(62(-1 (ASK 6b)
Not affiliate -2 (SKIP TO 7a)

6b. (IF "IS AFFILIATE" IN 6a) What is the name and address of this other institution, society, business or organization?

Name _____
Address _____
City _____ State _____ Zip _____
Telephone _____ Area Code _____

7a. (ASK EVERYONE) Which one of the descriptions on this card best describes the emphasis of your collection(s)? (HAND RESPONDENT CARD "A")

1. Exclusively or predominantly art(63(-1
2. Exclusively or predominantly history -2
3. Exclusively or predominantly science -3
4. Nearly equal emphasis on art and history -4
5. Nearly equal emphasis on art and science -5
6. Nearly equal emphasis on history and science -6
7. Nearly equal emphasis on art, history and science -7

7b. Which of the types on this card best describe your museum? (HAND RESPONDENT CARD "B")
Please indicate as many as you feel are applicable. (MULTIPLE RECORD)

1. Aquarium(64(-1
2. Art association -2
3. Art museum -3
4. Art center -4
5. Botanical garden -5
6. Children's museum -6
7. Historic site -7
8. Single historic structure -8
9. Group of historic structures -9
10. Historical society -0
11. History museum -x
12. Industrial museum -y
13. Natural history museum(65(-1
14. Nature center -2
15. Planetarium -3
16. Science and technology museum -4
17. Zoo -5
18. Other (SPECIFY) -6

CARD I

8. Which of the agencies on this card describe(s) your museum's governing authority -- that is, the agency or organization which ultimately owns the assets, including collections and installations, but not necessarily the buildings and grounds? (HAND RESPONDENT CARD "C")
(MULTIPLE RECORD IF NECESSARY)

- | | | |
|---|------|-----------|
| 1. Municipal government | (66(| <u>-1</u> |
| 2. County government | | <u>-2</u> |
| 3. State government | | <u>-3</u> |
| 4. Federal government..... | | <u>-4</u> |
| 5. Public school district..... | | <u>-5</u> |
| 6. Private elementary or high school..... | | <u>-6</u> |
| 7. Public college or university..... | | <u>-7</u> |
| 8. Private college or university..... | | <u>-8</u> |
| 9. Non-profit organization administered in the public interest.. | | <u>-9</u> |
| 10. Church or denominational group, or affiliated organization... | | <u>-0</u> |

SECTION II: Purposes

CARDS I, II

1. We would now like to obtain some information on the broad, overall purposes of your museum. What do you feel are the three or four major purposes that this museum serves?

(70-
(71-
(72-

2a. We would now like you to look at two lists of purposes and functions some other museum directors have indicated are important, realizing that there are necessary overlaps on the two lists. Would you first look at this list of purposes (HAND RESPONDENT CARD "D") and tell me, for each one, if you feel it is a very important purpose of your museum, a somewhat important purpose, of minor importance as a purpose, or not a purpose at all? (READ LIST OF PURPOSES, RECORDING ANSWER BELOW FOR EACH PURPOSE)

2b. Which two do you feel are most important? (RECORD BELOW)

2c. Which two do you feel your museum has been most successful in satisfying? (RECORD BELOW)

2d. Which two do you feel the general public thinks are most important? (RECORD BELOW)

2e. And, finally, which two do you feel the Board of Trustees thinks are most important? (RECORD BELOW)

	2a.					2b. Most Important	2c. Success- fully Satisfied	2d. General Public	2e. Board of Trustees
	Very Important	Some- what Import- ant	Of Minor Import- ance	A Pur- pose	Not Sure				
1. Providing aesthetic experiences for the public.....	(73) -1	-2	-3	-4	-5	(79) -1	80 -1	(12) -1	13 -1
2. Providing entertainment to the public.....	(74) -1	-2	-3	-4	-5	-2	-2	-2	-2
3. Providing educational experiences for the public.....	(75) -1	-2	-3	-4	-5	-3	-3	-3	-3
4. Conserving the cultural and/or scientific heritage.....	(76) -1	-2	-3	-4	-5	-4	-4	-4	-4
5. Interpreting the past or present to the public.....	(77) -1	-2	-3	-4	-5	-5	-5	-5	-5
6. Encouraging positive social change....	(78) -1	-2	-3	-4	-5	-6	-6	-6	-6
Not sure.....	-7	-7	-7	-7	-7	-7	-7	-7	-7

CARD II

3a. Would you now look at this list of functions (HAND RESPONDENT CARD "E") and tell me, for each function, if you feel it is a very important function of your museum, a somewhat important function, of minor importance as a function, or not a function at all? (READ LIST OF FUNCTIONS, RECORDING ANSWER BELOW FOR EACH FUNCTION)

3b. Which two do you feel are most important? (RECORD BELOW)

3c. Which two do you feel your museum has been most successful in satisfying? (RECORD BELOW)

3d. Which two do you feel the general public thinks are most important? (RECORD BELOW)

3e. And finally, which two do you feel the Board of Trustees thinks are most important? (RECORD BELOW)

	3a.					3b. Most Important	3c. Success- fully Satisfied	3d. General Public	3e. Board of Trustees
	Very Important	Some- what Import- tant	Minor Import- tance	Func- tion	Not Sure				
1. Acquiring works or specimens..	(14) -1	-2	-3	-4	-5	(24) -1	(23) -1	(26) -1	(27) -1
2. Exhibiting the cultural and/or scientific heritage.....	(15) -1	-2	-3	-4	-5	-2	-2	-2	-2
3. Serving as a center for commun- ity activities.....	(16) -1	-2	-3	-4	-5	-3	-3	-3	-3
4. Rendering assistance to smaller museums.....	(17) -1	-2	-3	-4	-5	-4	-4	-4	-4
5. Conducting research.....	(18) -1	-2	-3	-4	-5	-5	-5	-5	-5
6. Providing a scholarly and information resource.....	(19) -1	-2	-3	-4	-5	-6	-6	-6	-6
7. Providing instruction to the young	(20) -1	-2	-3	-4	-5	-7	-7	-7	-7
8. Training museum professionals.	(21) -1	-2	-3	-4	-5	-8	-8	-8	-8
9. Attracting tourists to the community.....	(22) -1	-2	-3	-4	-5	-9	-9	-9	-9
10. Conservation and preserv- ation of objects.....	(23) -1	-2	-3	-4	-5	-0	-0	-0	-0
Not sure.....	-x					-x	-x	-x	-x

4a. Because of financial pressures, have you found it necessary to make any cut-backs in facilities, services or staff over the past 4 or 5 years -- since about 1966?

Has been necessary to make cut-backs... (28) -1 (ASK 4b)
 Not necessary to make cut-backs..... -2
 Not sure..... -3 } (SKIP TO SECTION III)

4b. (IF "HAS BEEN NECESSARY TO MAKE CUT-BACKS" IN 4a) What type of cut-backs have been necessary since 1966? Any others?

(29-
30-)

4c. Specifically, because of financial pressures have you found it necessary to (READ FIRST ITEM ON LIST) over the past 4 or 5 years -- since about 1966? (RECORD BELOW AND CONTINUE WITH LIST)

	Have Done	Have Not Done	Never a Museum Activity
1. Reduce hours open to the public.....	(31) -1	-2	
2. Close part of facilities open to the public.....	(32) -1	-2	
3. Cut back in the number of professional staff.....	(33) -1	-2	
4. Cut back in the number of non-professional staff.....	(34) -1	-2	
5. Reduce quality and/or quantity of publications.....	(35) -1	-2	-3
6. Reduce maintenance and repairs below adequacy.....	(36) -1	-2	-3
7. Cut back school programs.....	(37) -1	-2	-3
8. Reduce services to researchers and scholars.....	(38) -1	-2	-3

CARD II

Section III: Management and Personnel

Now I'd like to ask you a few questions about (yourself/the executive director), and some of the other key people in the museum.

1. First, would you briefly describe the major functions of (your/the executive director's) position?

(42-
(43-

2a. Now, would you tell me those who are at the level just below the top -- that is, the titles of the most senior positions other than (yours/the executive director's)? By senior, we are referring to senior in responsibility, not in longevity.

- A. _____
- B. _____
- C. _____
- D. _____
- E. _____
- F. _____

(44-
(45-

2b. (IF MORE THAN THREE POSITIONS NAMED IN 2a) For reasons of time, we would like to concentrate on just three of these positions. Which three do you feel are the most important to your museum?

- A. _____ 46-
(47-
- B. _____ 48-
(49-
- C. _____ 50-
(51-

CARD II

2c. (ASK EVERYONE) Would you briefly describe the major responsibilities or functions of the (FIRST POSITION NAMED IN 2b, OR IN 2a IF THREE OR FEWER POSITIONS NAMED)? (RECORD BELOW AND CONTINUE WITH LIST)

A.

(52-_____
(53-_____

B.

(54-_____
(55-_____

C.

(56-_____
(57-_____

INTERVIEWER: ASK FULL SERIES OF QUESTIONS 3-10b ABOUT EACH POSITION BEFORE GOING ON TO THE NEXT POSITION.

3. How long has the (_____) held his/her position at this museum?

	Executive Director	Sr. Posi- tion A	Sr. Posi- tion B	Sr. Posi- tion C
less than 1 year.....	(58(____-1	(60(____-1	(62(____-1	(64(____-1
1 year.....	____-2	____-2	____-2	____-2
2 years.....	____-3	____-3	____-3	____-3
3 years.....	____-4	____-4	____-4	____-4
4 years	____-5	____-5	____-5	____-5
5 years	____-6	____-6	____-6	____-6
6 years.....	____-7	____-7	____-7	____-7
7 years.....	____-8	____-8	____-8	____-8
8 years	____-9	____-9	____-9	____-9
9 years	____-0	____-0	____-0	____-0
10-14 years	____-x	____-x	____-x	____-x
15-19 years	____-y	____-y	____-y	____-y
20-24 years.....	(59(____-1	(61(____-1	(63(____-1	(65(____-1
25-29 years	____-2	____-2	____-2	____-2
30 years or more.....	____-3	____-3	____-3	____-3
Not sure.....	.....	____-4	____-4	____-4

4. What is the highest grade of school that the (_____) has completed?

	(66(____-1	(67(____-1	(68(____-1	(69(____-1
8th grade or less	____-2	____-2	____-2	____-2
Some high school.....	____-3	____-3	____-3	____-3
High school graduate	____-4	____-4	____-4	____-4
Some college.....	____-5	____-5	____-5	____-5
2-year college graduate.....	____-6	____-6	____-6	____-6
4-year college graduate.....	____-7	____-7	____-7	____-7
Postgraduate (Masters).....	____-8	____-8	____-8	____-8
Postgraduate (Doctorate, including legal and medical).....	____-9	____-9	____-9	____-9
Not sure.....	.....	____-9	____-9	____-9

CARD II, III

	Executive Director	Sr. Posi- tion A	Sr. Posi- tion B	Sr. Posi- tion C
5a. Has the () had any formal edu- cation that directly relates to his/her job?				
Has had..... (ASK 5b).....	(70(-1	(71(-1	(72(-1	(73(-1
Has not..... } (SKIP TO 6)	-2	-2	-2	-2
Not sure..... }	-3	-3	-3	-3
5b. (IF "HAS HAD" IN 5a) Would you please describe this formal education?				
	(74-	(76-	(78-	(12-
	(75-	(77-	(79-	(13-
6. (ASK EVERYONE) How many years of ex- perience, including the present position, has the () had in museum work or other work -- either at this museum or at some other place -- which directly relates to his/her current job? Include the number of years in the current job.				
1 year	(14(-1	(16(-1	(18(-1	(20(-1
2 years	-2	-2	-2	-2
3 years	-3	-3	-3	-3
4 years	-4	-4	-4	-4
5 years	-5	-5	-5	-5
6 years	-6	-6	-6	-6
7 years	-7	-7	-7	-7
8 years	-8	-8	-8	-8
9 years	-9	-9	-9	-9
10-14 years.....	-x	-x	-x	-x
15-19 years	-y	-y	-y	-y
20-24 years.....	(15(-1	(17(-1	(19(-1	(21(-1
25-29 years	-2	-2	-2	-2
30 years or more	-3	-3	-3	-3
Not Sure	-4	-4	-4	-4
	-9-			

CARD III

7. In what age group is the ()? (HAND RESPONDENT CARD "F") Just call off the letter of the category that applies. If you don't know for certain, please estimate.

	Executive Director	Sr. Posi- tion A	Sr. Posi- tion B	Sr. Posi- tion C
A. Under 25	Q2 (-1	Q3 (-1	Q4 (-1	Q5 (-1
B. 25-29	_____ -2	_____ -2	_____ -2	_____ -2
C. 30-34	_____ -3	_____ -3	_____ -3	_____ -3
D. 35-39	_____ -4	_____ -4	_____ -4	_____ -4
E. 40-44	_____ -5	_____ -5	_____ -5	_____ -5
F. 45-49	_____ -6	_____ -6	_____ -6	_____ -6
G. 50-54	_____ -7	_____ -7	_____ -7	_____ -7
H. 55-59	_____ -8	_____ -8	_____ -8	_____ -8
I. 60-64	_____ -9	_____ -9	_____ -9	_____ -9
J. 65-69	_____ -0	_____ -0	_____ -0	_____ -0
K. 70-74	_____ -x	_____ -x	_____ -x	_____ -x
L. 75 and over	_____ -y	_____ -y	_____ -y	_____ -y

8. What is the sex of the ()?

Male	Q6 (-1	Q7 (-1	Q8 (-1	Q9 (-1
Female	_____ -2	_____ -2	_____ -2	_____ -2

9a. Is the () a full-time paid employee who works a minimum of 20 hours per week, a part-time paid employee, a full-time volunteer, or a part-time volunteer?

Full-time paid	Q0 (-1	Q1 (-1	Q2 (-1	Q3 (-1
Part-time paid	_____ -2	_____ -2	_____ -2	_____ -2
Full-time volunteer	_____ -3	_____ -3	_____ -3	_____ -3
Part-time volunteer	_____ -4	_____ -4	_____ -4	_____ -4

9b. (IF PAID EMPLOYEE IN 9a) In what category is the ()'s annual salary before taxes for services performed for this museum? Just call off the letter of the category that applies. (HAND RESPONDENT CARD "G")

A. Under \$2,500	(34 (-1	(36 (-1	(38 (-1	(40 (-1
B. \$2,500-\$4,999	_____ -2	_____ -2	_____ -2	_____ -2
C. \$5,000-\$7,499	_____ -3	_____ -3	_____ -3	_____ -3
D. \$7,500-\$9,999	_____ -4	_____ -4	_____ -4	_____ -4
E. \$10,000-\$14,999	_____ -5	_____ -5	_____ -5	_____ -5
F. \$15,000-\$19,999	_____ -6	_____ -6	_____ -6	_____ -6
G. \$20,000-\$24,999	_____ -7	_____ -7	_____ -7	_____ -7
H. \$25,000-\$29,999	_____ -8	_____ -8	_____ -8	_____ -8
I. \$30,000-\$34,999	_____ -9	_____ -9	_____ -9	_____ -9
J. \$35,000-\$39,999	_____ -0	_____ -0	_____ -0	_____ -0
K. \$40,000-\$44,999	_____ -x	_____ -x	_____ -x	_____ -x
L. \$45,000-\$49,999	_____ -y	_____ -y	_____ -y	_____ -y
M. \$50,000-\$59,999	(35 (-1	(37 (-1	(39 (-1	(41 (-1
N. \$60,000 and over	_____ -2	_____ -2	_____ -2	_____ -2

	CARD VII			
	Executive Director	Sr. Posi- tion A	Sr. Posi- tion B	Sr. Posi- tion C
10a. (ASK EVERYONE) To what ethnic group does the () belong?				
White	(42) (-1	(43) (-1	(44) (-1	(45) (-1
Black/Negro.....	-2	-2	-2	-2
Spanish American (Puerto Rican, Mexican, Latin American).....	-3	-3	-3	-3
American Indian.....	-4	-4	-4	-4
Oriental.....	-5	-5	-5	-5
Other	-6	-6	-6	-6
10b. Is the () a member of a union, or not?				
Is member of union.....	(46) (-1	(47) (-1	(48) (-1	(49) (-1
Not member of union	-2	-2	-2	-2
Not sure.....	-3	-3	-3	-3

(NOW GO BACK TO Q.3 FOR SENIOR POSITION A, THEN B, THEN C)

11a. Of this list of activities (HAND RESPONDENT CARD "H"), which one activity do you feel should be the most important responsibility of (yourself/the executive director)? (RECORD BELOW)

11b. And which one do you feel should be the second most important responsibility of (yourself/the executive director)? (RECORD BELOW)

	11a. Most Important	11b. 2nd Most Important
1. Fund raising.....	(50) (-1	(51) (-1
2. Dealing with trustees (or advisory committee if there is no Board).....	-2	-2
3. Administrative and staff responsibilities.....	-3	-3
4. Policy and planning for collections and exhibitions.....	-4	-4
5. Work on collections and exhibitions.....	-5	-5
6. Work in your own museum-related specialty.....	-6	-6
7. Participation in outside professional organizations.....	-7	-7
8. Own personal participation in community activities..	-8	-8
Not sure.....	-9	-9

11c. We would like to know how much of (your/the executive director's) time is actually devoted to these activities. How much of (your/the executive director's) time is devoted to (READ FIRST ITEM ON LIST) -- a great deal of time, some but not a lot, only a little, or no time at all? (RECORD BELOW AND CONTINUE WITH LIST)

	Great Deal	Some, Not a Lot	Only a Little	No Time At All	Not Sure
1. Fund raising.....	(52) (-1	-2	-3	-4	-5
2. Dealing with trustees (or advisory committee if there is no Board).....	(53) (-1	-2	-3	-4	-5
3. Administrative and staff responsibilities.....	(54) (-1	-2	-3	-4	-5
4. Policy and planning for collections and exhibitions.....	(55) (-1	-2	-3	-4	-5
5. Work on collections and exhibitions.....	(56) (-1	-2	-3	-4	-5
6. Work in your own museum-related specialty.....	(57) (-1	-2	-3	-4	-5
7. Participation in outside professional organizations.....	(58) (-1	-2	-3	-4	-5
8. Own personal participation in community activities.....	(59) (-1	-2	-3	-4	-5

CARD III

11d. Now we would like to obtain some information on all the other museum personnel. First we would like to find out how many employees and volunteers there are in various categories, but to make it more convenient for you I will leave a form on which these numbers can be entered at a later time. I will pick the form up when I return for the second phase of the interview.

12a. We would like you to think about the staffing of your museum in terms of the various departments or areas that most closely correspond to the categories listed on this card. (HAND RESPONDENT CARD "I") Do you have enough staff in (READ FIRST ITEM ON LIST) to meet the present needs of your museum, or not? (RECORD BELOW AND CONTINUE WITH LIST)

12b. (FOR EACH AREA "NOT ENOUGH" IN 12a) In which particular job areas in (area "not enough" in 12a) could you use more staff? Any others? (RECORD BELOW FOR EACH APPLICABLE AREA)

12a. Not Not Enough Enough Sure	12b. Job Areas
A. Administration (60) -1 -2 -3	(65- (66-
B. Curatorial/ Exhibition.....(61) -1 -2 -3	(67- (68-
C. Education.....(62) -1 -2 -3	(69- (70-
D. Research.....(63) -1 -2 -3	(71- (72-
E. Operations and Support.....(64) -1 -2 -3	(73- (74-

-r12-

13. (ASK EVERYONE) Aside from the top level staff whom we have already discussed, do you have any full-time staff primarily assigned to administration?

Have full-time staff.....(75(____-1 (ASK 14a)
No full-time staff____-2 (SKIP TO 16)

14a. (IF "HAVE FULL-TIME STAFF" IN 13) In general, do you feel that the academic and/or other training of the administrative staff is adequate to your museum's needs, or not?

Adequate(76(____-1 (SKIP TO 15a)
Inadequate____-2 (ASK 14b)
Not sure.....____-3 (SKIP TO 15a)

14b. (IF "INADEQUATE" IN 14a) For which particular administrative job areas do you feel better academic or other training would be helpful? Any others? (RECORD BELOW)

14c. (FOR EACH JOB AREA MENTIONED IN 14b) What kinds of training would be most helpful for (area mentioned in 14b)? (RECORD BELOW)

14b. <u>Job Area</u>	14c. <u>Type of Training</u>
(77-____ (78-____	(79-____ (80-____

15a. (IF "HAVE FULL-TIME STAFF" IN 13) In general, do you feel that the salaries for your full-time administrative staff are adequate, or are they too low to attract the kind of people your museum needs?

Adequate.....(12(____-1 (SKIP TO 16)
Too low____-2 (ASK 15b)
Not sure.....____-3 (SKIP TO 16)

15b. (IF "TOO LOW" IN 15a) In which particular administrative job categories do you feel there is the greatest need for higher salaries? Any others?

16. (ASK EVERYONE) Aside from the top level staff previously discussed, do you have any full-time staff primarily assigned to curatorial/exhibition?

Have full-time staff(15(____-1 (ASK 17a)
No full-time staff.....____-2 (SKIP TO 19)

CARD IV

17a. (IF "HAVE FULL-TIME STAFF" IN 16) In general, do you feel that the academic and/or other training of the curatorial/exhibition staff is adequate to your museum's needs, or not?

Adequate.....(16(_____-1 (SKIP TO 18a)
 Inadequate_____-2 (ASK 17b)
 Not sure_____-3 (SKIP TO 18a)

17b. (IF "INADEQUATE" IN 17a) For which particular curatorial/exhibition job areas do you feel better academic or other training would be helpful? Any others? (RECORD BELOW)

17c. (FOR EACH JOB AREA MENTIONED IN 17b) What kinds of training would be most helpful for (area mentioned in 17b)? (RECORD BELOW)

17b. <u>Job Area</u>	17c. <u>Type of Training</u>

(17-_____
(18-_____

(19-_____
(20-_____

18a. (IF "HAVE FULL-TIME STAFF" IN 16) In general, do you feel the salaries for the full-time curatorial/exhibition staff are adequate, or are they too low to attract the kind of people your museum needs?

Adequate.....(21(_____-1 (SKIP TO 19)
 Too low_____-2 (ASK 18b)
 Not sure_____-3 (SKIP TO 19)

18b. (IF "TOO LOW" IN 18a) In which particular curatorial/exhibition job categories do you feel there is the greatest need for higher salaries? Any others?

19. (ASK EVERYONE) Aside from the top level staff previously discussed, do you have any full-time staff primarily assigned to education?

Have full-time staff.....(24(_____-1 (ASK 20a)
 No full-time staff_____-2 (SKIP TO 22)

CARD IV

20-4. (IF "HAVE FULL-TIME STAFF" IN 19) In general, do you feel that the academic and/or other training of the education staff is adequate to your museum's needs, or not?

Adequate(25)_____ -1 (SKIP TO 21a)
 Inadequate....._____ -2 (ASK 20b)
 Not sure....._____ -3 (SKIP TO 21a)

20b. (IF "INADEQUATE" IN 20a) For which particular education job areas do you feel better academic or other training would be most helpful? Any others? (RECORD BELOW)

20c. (FOR EACH JOB AREA MENTIONED IN 20b) What kinds of training would be most helpful for (area mentioned in 20b)? (RECORD BELOW)

[illegible]

21a. (IF "HAVE FULL-TIME STAFF" IN 19) In general, do you feel that the salaries for the full-time education staff are adequate, or are they too low to attract the kind of people your museum needs?

Adequate.....(30)_____ -1 (SKIP TO 22)
Too low _____ -2 (ASK 21b)
Not sure _____ -3 (SKIP TO 22)

21b. (IF "TOO LOW" IN 21a) In which particular education job categories do you feel there is the greatest need for higher salaries? Any others?

22. (ASK EVERYONE) Aside from the top level staff previously discussed, do you have any full-time staff primarily assigned to research?

Have full-time staff(33)(____-1 (ASK 23a)
No full-time staff-2 (SKIP TO 25)

CARD IV

23a. (IF "HAVE FULL-TIME STAFF" IN 22) In general, do you feel that the academic and/or other training of the research staff is adequate to your museum's needs, or not?

Adequate.....(34 (____ -1 (SKIP TO 24a)
Inadequate____ -2 (ASK 23b)
Not sure____ -3 (SKIP TO 24a)

23b. (IF "INADEQUATE" IN 23a) For which particular research job areas do you feel better academic or other training would be most helpful? Any others? (RECORD BELOW)

23c. (FOR EACH JOB AREA MENTIONED IN 23b) What kinds of training would be the most helpful for (area mentioned in 23b)? (RECORD BELOW)

23b.
Job Area

23c.
Type of Training

(35-
(26-

(37-

(38-

24a. (IF "HAVE FULL-TIME STAFF" IN 22) In general, do you feel the salaries for the full-time research staff are adequate, or are they too low to attract the kind of people your museum needs?

Adequate.....(39(____-1 (SKIP TO 25)
Too low-2 (ASK 24b)
Not sure-3 (SKIP TO 25)

24b. (IF "TOO LOW" IN 24a) In which particular research job categories do you feel there is the greatest need for higher salaries? Any others?

(40-

(41-

25. (ASK EVERYONE) Aside from the top level staff previously discussed, do you have any full-time staff primarily assigned to operations and support?

Have full-time staff(42)_____ -1 (ASK 26a)
No full-time staff..... -2 (SKIP TO 28a)

26a. (IF "HAVE FULL-TIME STAFF" IN 25) In general, do you feel that the academic and/or other training of the operations and support staff is adequate to your museum's needs, or not:

Adequate.....(43(____-1 (SKIP TO 27a)
Inadequate.....-2 (ASK 26b)
Not sure.....-3 (SKIP TO 27a)

26b. (IF "INADEQUATE" IN 26a) For which particular operations and support job areas, do you feel that better academic or other training would be most helpful? Any others? (RECORD BELOW)

26c. (FOR EACH JOB AREA MENTIONED IN 26b) What kinds of training would be the most helpful for (area mentioned in 26b)? (RECORD BELOW)

[illegible]

27a. (IF "HAVE FULL TIME STAFF" IN 25) In general, do you feel the salaries for the full-time operations and support staff are adequate, or are they too low to attract the kind of people your museum needs?

Adequate.....(48)-----1 (SKIP TO 28a)
Too low.....-----2 (ASK 27b)
Not sure.....-----3 (SKIP TO 28a)

27b. (IF "TOO LOW" IN 27a) In which particular operations and support job categories do you feel there is the greatest need for higher salaries? Any others?

CARD IV

23a. (ASK EVERYONE) Thinking of your entire museum staff now and assuming that the salaries that could be offered would be high enough, are there any job categories you feel would be difficult to fill to your satisfaction because of a lack of trained or experienced personnel?

Some jobs difficult to fill.....(51)(____-1 (ASK 28b)

No jobs difficult to fill.....____-2 (SKIP TO 29a)

28b. (IF "SOME JOBS DIFFICULT TO FILL" IN 28a) Which job categories do you feel it would be difficult to fill to your satisfaction because of a lack of trained or experienced personnel?

(52-____
(53-____

29a. (ASK EVERYONE) Are there any persons with specialized skills whom you sometimes need to use on a consulting basis that you find it difficult to hire on a consulting basis?

Are persons difficult to hire.....(54)(____-1 (ASK 29b)

No persons difficult to hire.....____-2 } (SKIP TO 30a)

No need for persons on a consulting basis(vol.)____-3 }

29b. (IF "ARE PERSONS DIFFICULT TO HIRE" IN 29a) Which types of skilled persons do you find it difficult to hire on a consulting basis? (RECORD BELOW)

29c. (FOR EACH TYPE MENTIONED IN 29b) Why do you feel that it is difficult to hire (Type mentioned in 29b)? Any other reason? (RECORD BELOW)

29b.
Type of
Skilled Person

29c.
Why Difficult
To Hire

(55-____
(56-____

(61-____
(62-____

(57-____
(58-____

(63-____
(64-____

(59-____
(60-____

(65-____
(66-____

CARD 77, V

30a. (ASK EVERYONE) Next we would like to know what fringe benefits you offer your full-time salaried employees. Are all of your employees, some of your employees, or none of your employees covered by (READ FIRST ITEM ON LIST)? (RECORD BELOW AND CONTINUE LIST)

30b. (FOR EACH ITEM "SOME COVERED" IN 30a) Is (item in 30a) offered to your professional personnel? By "professional" we mean those positions requiring specialized training or experience, such as a curator, librarian, public relations writer, designer, lecturer, etc. (RECORD BELOW FOR EACH APPLICABLE ITEM)

30c. (FOR EACH ITEM "SOME COVERED" IN 30a) Is (item in 30a) offered to your non-professional personnel? By "non-professional" we mean such positions as secretary-stenographer, clerk, sales help, guards, gardeners, attendants, etc. (RECORD BELOW FOR EACH APPLICABLE ITEM)

30d. (FOR EACH ITEM "ALL COVERED" OR "SOME COVERED" IN 30a) Approximately what percentage of the cost of (item in 30a) is contributed by employees? (RECORD BELOW FOR EACH APPLICABLE ITEM)

	30a.			30b.		30c. Non-		30d.										
	All	Some	None	Professional		Professional												
	Cov-	Cov-	Cov-	Of-	Not	Of-	Not	75-	50-	25-	1-	Not						
	ered	ered	ered	fered	Offered	fered	Offered	100%	99%	74%	49%	24%	None	Sure				
1. Health/medical insurance.....	(67	-1	-2	-3	(70	-1	-2	(73	-1	-2	(76	-1	-2	-3	-4	-5	-6	-7
2. Life insurance.....	(68	-1	-2	-3	(71	-1	-2	(74	-1	-2	(77	-1	-2	-3	-4	-5	-6	-7
3. Retirement, pension plan.....	(69	-1	-2	-3	(72	-1	-2	(75	-1	-2	(78	-1	-2	-3	-4	-5	-6	-7

31a. (ASK EVERYONE) Are any of the prerequisites on this list (HAND RESPONDENT CARD "J") offered to any of the staff of your museum? (MULTIPLE RECORD BELOW)

31b. (FOR EACH ITEM "OFFERED" IN 31a) Who receives (item "offered" in 31a) -- the executive director, senior staff members, or others? (MULTIPLE RECORD FOR EACH APPLICABLE ITEM)

	31a.	31b.		
		Executive	Senior	Others
	<u>Offered</u>	<u>Director</u>	<u>Staff</u>	<u>Members</u>
				<u>(SPECIFY)</u>
1. Free use of automobile for personal use.....	(79) (___) -1	(80) (___) -1	(___) -2	(___) -3
2. Paid sabbatical or research leave.....	_____ -2	(12) (___) -1	(___) -2	(___) -3
3. Paid travel for individual benefit (rather than for official business).....	_____ -3	(13) (___) -1	(___) -2	(___) -3
4. Spouse's travel expenses.....	_____ -4	(14) (___) -1	(___) -2	(___) -3
5. Extended vacation beyond usual staff allowances	_____ -5	(15) (___) -1	(___) -2	(___) -3
6. Free or reduced-cost housing	_____ -6	(16) (___) -1	(___) -2	(___) -3
7. Non-accountable entertainment allowance...	_____ -7	(17) (___) -1	(___) -2	(___) -3
8. Luncheon or country club dues	_____ -8	(18) (___) -1	(___) -2	(___) -3
9. Free legal or accounting services.....	_____ -9	(19) (___) -1	(___) -2	(___) -3
10. Tuition for family members	_____ -0	(20) (___) -1	(___) -2	(___) -3
None	_____ -x			
Not sure.....	_____ -y			

CARD V

32a. (ASK EVERYONE) Has your museum made any special efforts over the past 4 or 5 years, since about 1966, to broaden employment among minority groups in professional staff positions?

Has made special efforts.....(21(_____-1 (ASK 32b)
 Has not made special efforts.....-2 }
 Not sure.....-3 } (SKIP TO 33a)

32b. (IF "HAS MADE SPECIAL EFFORTS" IN 32a) What kinds of special efforts have been made? Any other special efforts?

(22-_____
 (23-_____

33a. (ASK EVERYONE) Do you feel that your museum has adequate representation of minority groups on your professional staff?

Has adequate representation.....(24(_____-1 (SKIP TO SECTION IV)
 Not adequate representation.....-2 (ASK 33b)
 Not sure.....-3 (SKIP TO SECTION IV)

33b. (IF "NOT ADEQUATE REPRESENTATION" IN 33a) Are there any plans for your museum to broaden the representativeness of minority groups on your professional staff?

Are plans to broaden representativeness.....(25(_____-1 (ASK 33c)
 No plans to broaden representativeness.....-2 }
 Not sure.....-3 } (SKIP TO SECTION IV)

33c. (IF "ARE PLANS TO BROADEN REPRESENTATIVENESS" IN 33b) What kinds of plans are there for broadening the representativeness of minority groups on your professional staff? Any others?

(26-_____
 (27-_____

CARD V

Section IV: Trustees

I'd now like to ask you some questions about your Board of Trustees, and I want to emphasize again that all of your answers here, as in all other parts of the questionnaire, will be held in the strictest confidence.

1a. Does your museum have a Board of Trustees or equivalent overseeing body with direct responsibility for museum policy and programs, or not?

Has Board of Trustees.....(30(_____-1)
Has other overseeing body.....-2 } (SKIP TO 2)
Has neither Board nor overseeing body.....-3 (ASK 1b)

1b. (IF "HAS NEITHER BOARD NOR OVERSEEING BODY" IN 1a) Who or what are the overseeing governing bodies or officials of your museum?

(SKIP TO SECTION V, PAGE 27)

(31-_____
(32-_____)

2. (IF "HAS BOARD" OR "HAS OTHER OVERSEEING BODY" IN 1a; OTHERS SKIP TO SECTION V, Page 27). We would like to know how many of your current trustees there are in various categories. Again, to make it more convenient for you, as in the case of our personnel questions, I will leave a form on which these numbers can be entered at a later time. I will pick up the form when I return for the second phase of the interview.

3a. Are (you/the executive director) a member of the museum's Board of Trustees, or not?

Member.....(33(_____-1 (SKIP TO 3c)
Not member.....-2 (ASK 3b)

3b (IF "NOT MEMBER" IN 3a) Do (you/the executive director) attend trustee meetings regularly, occasionally, or not at all?

Regularly(34(_____-1
Occasionally.....-2
Not at all.....-3

3c. (ASK EVERYONE) In general, do other staff members of your museum attend trustee meetings regularly, occasionally, or not at all?

Regularly.....(35(_____-1
Occasionally.....-2
Not at all.....-3

CARD V

4. How often does the full Board of Trustees meet on a regular basis -- at least twice a month, once a month, a couple of times a quarter, once a quarter, or less often than once a quarter?

At least twice a month.....(36(_____-1
 Once a month.....-2
 Couple of times a quarter.....-3
 Once a quarter.....-4
 Less than once a quarter.....-5

5a. Is there an executive committee of the Board of Trustees, or not?

Is executive committee(37(_____-1 (ASK 5b)
 Is not-2 (SKIP TO 6a)

5b. (IF "IS EXECUTIVE COMMITTEE" IN 5a) Does the executive committee meet on a regular basis or only on special occasions?

Meets on regular basis.....(38(_____-1 (ASK 5c)
 Only on special occasions.....-2 (SKIP TO 6a)

5c. (IF "MEETS ON REGULAR BASIS" IN 5b) How often does the executive committee meet on a regular basis -- at least twice a month, once a month, a couple of times a quarter, once a quarter, or less than once a quarter?

At least twice a month.....(39(_____-1
 Once a month.....-2
 Couple of times a quarter.....-3
 Once a quarter.....-4
 Less than once a quarter.....-5

6a. (ASK EVERYONE) Do trustees serve a specified term on the board, or not?

Specified term(40(_____-1 (ASK 6b)
 No specified term-2 (SKIP TO 7)

6b. (IF "SPECIFIED TERM" IN 6a) How long is this specified term?

1 year or less(41(_____-1)
 2 years-2)
 3 years-3)
 4 years-4)
 5 years-5)
 6-10 years-6 (ASK 6c)
 11-15 years-7)
 16-20 years-8)
 More than 20 years-9)
 Lifetime-0 (SKIP TO 7)

6c. Are trustees eligible to serve more than one consecutive term, or not?

Are eligible.....(42(_____-1 (ASK 6d)
 Are not eligible.....-2 (SKIP TO 7)

CARD V

6d. (IF "ARE ELIGIBLE" IN 6c) How does it actually work out in practice -- do most trustees serve only one term, do they serve a few terms, or are they effectively on the board as long as they wish and/or are able to serve?

Serve one term(43)_____ -1
 Serve few terms....._____ -2
 Serve as long as wish/able....._____ -3
 Other (specify)_____ -4

7. (ASK EVERYONE) How are new trustees chosen? Please describe all the different formal selection procedures used at your museum, including whether trustees are appointed or elected, by whom, whether there are ex-officio trustees, etc.

(44-_____
 (45-_____

8. In selecting new members for the Board of Trustees, how much influence do the people on this list have? (HAND RESPONDENT CARD "K") How much influence does (READ FIRST ITEM ON LIST) have in determining who will be selected -- a great deal, some but not a great deal, only a little, or no influence at all? (RECORD BELOW AND CONTINUE WITH LIST)

	Great Deal	Some, But Not a Great Deal	Only A Little	No Influence At All	Don't Sure Have
1. Yourself/the executive director.....(46)_____	-1	-2	-3	-4	-5
2. The staff of the museum .....(47)_____	-1	-2	-3	-4	-5
3. The chairman of the Board of Trustees.(48)_____	-1	-2	-3	-4	-5
4. The executive committee of the Board of Trustees .....(49)_____	-1	-2	-3	-4	-5
5. The nominating committee of the Board (50)_____	-1	-2	-3	-4	-5
6. Advisory committee to the Board or museum.....(51)_____	-1	-2	-3	-4	-5
7. The membership of the museum.....(52)_____	-1	-2	-3	-4	-5
8. Civic groups.....(53)_____	-1	-2	-3	-4	-5
9. Activist community groups.....(54)_____	-1	-2	-3	-4	-5

CARD V

9a. I'd like to show you this list of reasons for selecting trustees. (HAND RESPONDENT CARD "L")
Thinking of your museum's current board, would you first tell me which of the reasons listed
apply to any of the current trustees? (MULTIPLE RECORD BELOW)

9b. And, if you had to choose, which two or three on this list would you say were the most
predominant in the selection of your museum's current Board? (MULTIPLE RECORD BELOW)

	9a. All Reasons Which Apply	9b. 2 or 3 Most Predominant
1. Are large contributors of funds or serve as security on loans and notes.....	(55) (-1)	(56) (-1)
2. Are good fund raisers.....	-2	-2
3. Are representatives of special interest groups in the community.....	-3	-3
4. Possess expertise in subject fields of the museum.....	-4	-4
5. Are experienced museum administrators.....	-5	-5
6. Are expert in administrative areas of value to the museum (lawyers, publicists, etc.).....	-6	-6
7. Have political influence.....	-7	-7
8. Are major collectors.....	-8	-8
9. Are friends of board officers and/or board members.....	-9	-9
10. Have shown significant interest in the museum in the past aside from contributions.....	-0	-0
11. Have a well-known name and celebrity status.....	-x	-x
12. Other (SPECIFY).....	-y	-y
Not sure.....		(57) (-1)

10a. Approximately what percentage of private contributions to your museum was made by
members of the Board of Trustees in fiscal 1971-72 (or in the fiscal year ending December
1971, if your fiscal year is the calendar year)?

Under 10%	(58) (-1)
10-19%	-2
20-29%	-3
30-39%	-4
40-49%	-5
50-59%	-6
60-69%	-7
70-79%	-8
80-89%	-9
90% or higher.....	-0
Not sure.....	-x

10b. Compared to four or five years ago, since about 1966, do you find the Board of Trustees
now contributing a larger proportion of the private contributions you receive, a smaller pro-
portion, or about the same proportion as four or five years ago -- as in about 1966?

Larger proportion	(59) (-1)
Smaller proportion.....	-2
About the same.....	-3
Not sure.....	-4

CARD 7

11a. I'd like to ask you about some different kinds of decisions which may have to be made by your museum. For each decision, please tell me every person or group of people on this list (HAND RESPONDENT CARD "M") who may be involved. Now, in the decision-making process of (READ FIRST ITEM ON LIST), who are involved? (MULTIPLE RECORD BELOW AND CONTINUE WITH LIST)

11b. (FOR EACH ITEM IN 11a WHERE MORE THAN ONE CATEGORY IS INVOLVED) Who has the final responsibility for making the decision on (item with more than one category involved)? (RECORD BELOW FOR EACH APPLICABLE ITEM)

	11a. Involved					11b. Final Responsibility				
	Executive Director and/or staff	Board of Trustees, officer of the Board or committee from Board	Other	Not Sure	Don't Do/Not applicable	Executive Director and/or staff	Board of Trustees, officer of the Board or committee from Board	Other	Not sure	
1. Determining the annual budget of the museum.....	(60) -1	-2	-3	-4	-5	(67) -1	-2	-3	-4	
2. Deciding how much to spend from endowment (if have one).....	(61) -1	-2	-3	-4	-5	(68) -1	-2	-3	-4	
3. Determining capital improvement needs and organizing capital drives.....	(62) -1	-2	-3	-4	-5	(69) -1	-2	-3	-4	
4. Making financial judgments on major acquisitions to the collections.....	(63) -1	-2	-3	-4	-5	(70) -1	-2	-3	-4	
5. Making quality judgments in selecting objects for acquisitions to the collections.....	(64) -1	-2	-3	-4	-5	(71) -1	-2	-3	-4	
6. Planning major exhibitions and programs related to the collections.....	(65) -1	-2	-3	-4	-5	(72) -1	-2	-3	-4	
7. Setting staffing requirements.....	(66) -1	-2	-3	-4	-5	(73) -1	-2	-3	-4	

12a. When it comes to non-financial programming decisions relating to exhibitions, the collections and acquisitions, is it your impression that the Board of Trustees, as a group, is too much involved in these decisions, too little involved, or involved about the right amount?

Too much	(74) -1	} (ASK 12b)
Too little	-2	
About right	-3	
Not sure	-4	

(SKIP TO 13a)

12b. (IF "TOO MUCH" OR "TOO LITTLE" IN 12a) Why do you say that? Any other reason?

(75-
(76-

CARD V, VI

13a. (ASK EVERYONE) In general, how well informed do you feel the Board of Trustees actually is about the financial situation of your museum -- do you feel they are very well informed, somewhat well informed, or poorly informed?

Very well informed.....(77(_____-1
 Somewhat well informed....._____-2
 Poorly informed....._____-3
 Not sure....._____-4

13b. In general, how well informed do you feel the Board of Trustees actually is about the programs and operations of your museum -- do you feel they are very well informed, somewhat well informed, or poorly informed?

Very well informed.....(78(_____-1
 Somewhat well informed....._____-2
 Poorly informed....._____-3
 Not sure....._____-4

14. In general, how well do you think your professional museum staff understands the functions and responsibilities of the Board of Trustees -- does your staff understand them very well, somewhat well, or not at all well?

Very well.....(79(_____-1
 Somewhat well....._____-2
 Not at all well....._____-3
 Not sure....._____-4

15a. Recently there has been increasing pressure on many institutions to broaden the representativeness of their Board of Trustees to include, for example, members of community or neighborhood groups, minority groups, blue collar workers, youth, etc. Do you feel that broadening the representativeness of a Board of Trustees in this way is generally a good idea or a bad idea?

Good.....(80(_____-1
 Bad....._____-2
 Not Sure....._____-3

15b. (FOR ANSWER IN 15a) Why do you say that? Any other reason?

(12-_____
 (13-_____

CARD VI

15c. Has your museum made any changes in the last four or five years, since about 1966, to broaden the representativeness of the Board of Trustees to include members of community or neighborhood groups, minority groups, blue collar workers, youth, etc.?

Has made changes.....(14(____-1 (ASK 15d)
Has not made changes-2 } (SKIP TO 15e)
Not sure.....-3 }

15d. (IF "HAS MADE CHANGES" IN 15c) What kinds of changes have been made?

(15-_____
(16-_____

15e. (ASK EVERYONE) Do you feel that your Board of Trustees has adequate representation of community and neighborhood groups, minority groups, blue collar workers, youth, etc.?

Has adequate representation(17(____-1 (SKIP TO SECTION V)
Not adequate representation-2 (ASK 15f)

15f. (IF "NOT ADEQUATE REPRESENTATION" IN 15e) Are there any plans for your museum to make any (additional) changes to broaden the representativeness of the Board of Trustees to include members of community or neighborhood groups, minority groups, blue collar workers, youth, etc.?

Are plans(18(____-1 (ASK 15g)
No plans-2 } (SKIP TO SECTION V)
Not sure.....-3 }

15g. (IF "ARE PLANS" IN 15f) What kinds of changes are planned? Any others?

(19-_____
(20-_____

CARD VI

Section V: Facilities and Exhibitions

1a. In what year was your museum founded? (RECORD BELOW)

1b. In what year were the primary facilities currently in use constructed or, if historic in nature, acquired? (RECORD BELOW)

2a. In what year(s) were other separate facilities constructed or, if historic in nature, acquired? (MULTIPLE RECORD BELOW)

2b. (DO NOT ASK FOR HISTORIC STRUCTURES) In what year(s) were major additions to existing structures completed, not including the construction of new buildings? (MULTIPLE RECORD BELOW)

2c. (DO NOT ASK FOR HISTORIC STRUCTURES) In what year(s) were major renovations completed? (MULTIPLE RECORD BELOW)

1a. Founded	1b. Primary Facilities	2a. Separate Facilities	2b. Major Additions	2c. Major Renovations
1972 (25) -1	(27) -1	(29) -1	(31) -1	(33) -1
1971 -2	-2	-2	-2	-2
1970 -3	-3	-3	-3	-3
1969 -4	-4	-4	-4	-4
1968 -5	-5	-5	-5	-5
1967 -6	-6	-6	-6	-6
1966 -7	-7	-7	-7	-7
1965 -8	-8	-8	-8	-8
1960 to 1964 -9	-9	-9	-9	-9
1955 to 1959 -0	-0	-0	-0	-0
1950 to 1954 -x	-x	-x	-x	-x
1945 to 1949 -y	-y	-y	-y	-y
1940 to 1944 (26) -1	(28) -1	(30) -1	(32) -1	(34) -1
1935 to 1939 -2	-2	-2	-2	-2
1930 to 1934 -3	-3	-3	-3	-3
1920 to 1929 -4	-4	-4	-4	-4
1910 to 1919 -5	-5	-5	-5	-5
1900 to 1909 -6	-6	-6	-6	-6
Before 1900 (SPECIFY) -7	-7	-7	-7	-7
Not sure -8	-8	-8	-8	-8
None -9	-9	-9	-9	-9

3a. Does your museum itself own the buildings and space you occupy, or are the buildings or space owned by someone else?

Museum owns (35) -1 (SKIP TO 4)
 Owned by someone else -2 } (ASK 3b)
 Partly owned by museum and partly owned by someone else -3

3b. (IF "OWNED BY SOMEONE ELSE" OR "PARTLY OWNED BY MUSEUM AND PARTLY OWNED BY SOMEONE ELSE" IN 3a) Who on this list other than the museum owns the buildings or space? (HAND RESPONDENT CARD "K")

1. Municipal government (36) -1
2. County government -2
3. State government -3
4. Federal government -4
5. Public school district -5
6. Private elementary or secondary school -6
7. Public college or university -7
8. Private college or university -8
9. Non-profit organization administered in the public interest -9
10. Church or denominational group, or affiliated organization -0
11. Individual person or partnership -x
- Other (SPECIFY) -y

CARD VI

3c. Are the buildings or space donated to your museum -- either totally or based on the payment of a token rent -- or does the museum pay a rent related to the market value of the property?

Donated or token rent(37(_____-1)
Rent based on market value(_____-2) } (SKIP TO 5a)

4. (IF "MUSEUM OWNS" IN 3a) Are your museum's facilities -- buildings and space -- mortgaged, or not?

Mortgaged(38(_____-1
Not mortgaged(_____-2
Not sure.....(_____-3

5a. (ASK EVERYONE) Does your museum have space devoted chiefly to exhibition of the collection(s)?

Has exhibition space(39(_____-1 (ASK 5b)
No exhibition space(_____-2 (SKIP TO 5c)

5b. (IF "HAS EXHIBITION SPACE" IN 5a) Do you feel that the exhibition area for your museum's collection is fully adequate, somewhat adequate, barely adequate, or not adequate as far as the items on this list are concerned? (HAND RESPONDENT CARD "0") Just call off the number of each item and the degree of adequacy that applies to it (RECORD BELOW FOR EACH ITEM ON LIST)

	Fully Adequate	Somewhat Adequate	Barely Adequate	Not Adequate	Not Sure	Not Applicable
1. Available interior space	(40(_____-1	_____-2	_____-3	_____-4	_____-5	_____-6
2. Available exterior space.....	(41(_____-1	_____-2	_____-3	_____-4	_____-5	_____-6
3. Lighting	(42(_____-1	_____-2	_____-3	_____-4	_____-5	_____-6
4. Protection against fluctuation and extremes of temperature and humidity..	(43(_____-1	_____-2	_____-3	_____-4	_____-5	_____-6
5. Protection against air pollution including dust and gases	(44(_____-1	_____-2	_____-3	_____-4	_____-5	_____-6
6. Protection against mold and mildew ..	(45(_____-1	_____-2	_____-3	_____-4	_____-5	_____-6
7. Protection against pests such as moths, wood beetles, rats, etc.	(46(_____-1	_____-2	_____-3	_____-4	_____-5	_____-6
8. Protection against fire	(47(_____-1	_____-2	_____-3	_____-4	_____-5	_____-6
9. Protection against theft.....	(48(_____-1	_____-2	_____-3	_____-4	_____-5	_____-6
10. Protection against vandalism	(49(_____-1	_____-2	_____-3	_____-4	_____-5	_____-6

5c. (ASK EVERYONE) In addition to exhibition areas, we'd now like to know about the facilities listed here. (HAND RESPONDENT CARD "P") Do you have (READ FIRST ITEM ON LIST), or not have but feel you should, or not have and feel that you do not need? (RECORD BELOW AND CONTINUE WITH LIST)

5d. (FOR EACH "HAVE" IN 5c) Do you feel that the ("have" item) is fully adequate for your museum's needs, somewhat adequate, barely adequate, or not adequate? (RECORD BELOW FOR EACH APPLICABLE ITEM)

	5c.			5d.				
	Have	Not Have	Not Needed	Fully Adequate	Somewhat Adequate	Barely Adequate	Not Adequate	Not Sure
1. Facilities for the preservation, restoration or reconstruction of the collection ..	(50(_____-1	_____-2	_____-3	(65(_____-1	_____-2	_____-3	_____-4	_____-5
2. Administrative offices	(51(_____-1	_____-2	_____-3	(66(_____-1	_____-2	_____-3	_____-4	_____-5
3. Classrooms, lecture rooms and studios ..	(52(_____-1	_____-2	_____-3	(67(_____-1	_____-2	_____-3	_____-4	_____-5
4. Restaurant or cafeteria	(53(_____-1	_____-2	_____-3	(68(_____-1	_____-2	_____-3	_____-4	_____-5
5. Library	(54(_____-1	_____-2	_____-3	(69(_____-1	_____-2	_____-3	_____-4	_____-5
6. Shop or sales desk selling museum-related items or books	(56(_____-1	_____-2	_____-3	(71(_____-1	_____-2	_____-3	_____-4	_____-5
7. Public parking	(57(_____-1	_____-2	_____-3	(72(_____-1	_____-2	_____-3	_____-4	_____-5
8. Accessibility by public transportation	(58(_____-1	_____-2	_____-3	(73(_____-1	_____-2	_____-3	_____-4	_____-5
9. Members' facilities	(59(_____-1	_____-2	_____-3	(74(_____-1	_____-2	_____-3	_____-4	_____-5
10. Separate exhibitions or galleries designed especially for children.....	(60(_____-1	_____-2	_____-3	(75(_____-1	_____-2	_____-3	_____-4	_____-5
11. A field research station.....	(61(_____-1	_____-2	_____-3	(76(_____-1	_____-2	_____-3	_____-4	_____-5
12. Separate laboratory operation.....	(62(_____-1	_____-2	_____-3	(77(_____-1	_____-2	_____-3	_____-4	_____-5
13. Workshop	(63(_____-1	_____-2	_____-3	(78(_____-1	_____-2	_____-3	_____-4	_____-5
14. Storage space for the collection.....	(64(_____-1	_____-2	_____-3	(79(_____-1	_____-2	_____-3	_____-4	_____-5

CARD VII

6. (IF "HAVE" STORAGE SPACE, ITEM 15 IN 5c) Do you feel that the storage area for your museum's collection is fully adequate, somewhat adequate, barely adequate, or not adequate as far as the items on this list are concerned? (HAND RESPONDENT CARD "O" AGAIN) Just call off the number and the degree of adequacy. (RECORD BELOW FOR EACH ITEM ON LIST)

	Fully Adequate	Somewhat Adequate	Barely Adequate	Not Adequate	Not Sure	Not Applicable
1. Available interior space	(12) (-1)	-2	-3	-4	-5	-6
2. Available exterior space	(13) (-1)	-2	-3	-4	-5	-6
3. Lighting	(14) (-1)	-2	-3	-4	-5	-6
4. Protection against fluctuation and extremes of temperature and humidity...	(15) (-1)	-2	-3	-4	-5	-6
5. Protection against air pollution including dust and gases	(16) (-1)	-2	-3	-4	-5	-6
6. Protection against mold and mildew...	(17) (-1)	-2	-3	-4	-5	-6
7. Protection against pests such as moths, wood beetles, rats, etc.	(18) (-1)	-2	-3	-4	-5	-6
8. Protection against fire	(19) (-1)	-2	-3	-4	-5	-6
9. Protection against theft	(20) (-1)	-2	-3	-4	-5	-6
10. Protection against vandalism	(21) (-1)	-2	-3	-4	-5	-6

7a. (IF "HAVE" LIBRARY, ITEM 6 IN 5c) Is the library open at regular hours for use by the general public?

Open at regular hours (22) (_____-1 (SKIP TO 8a)
Not open at regular hours _____-2 (ASK 7b)

7b. (IF "NOT OPEN AT REGULAR HOURS" IN 7a) Is the library open by appointment to any interested person?

Is open by appointment (23) (_____-1
Not open by appointment _____-2

8a. (ASK EVERYONE) Compared to four or five years ago, since about 1966, was your museum open to the public in fiscal 1971-72 more hours than it was then, fewer hours, or about same number of hours? (Again, if your fiscal year is the calendar year, consider here the year ending in December 1971.)

More (24) (_____-1 (ASK 8b)
Fewer _____-2 (SKIP TO 8c)
About same _____-3
Museum not open five years ago _____-4 (SKIP TO 9a)
Not sure _____-5

8b. (IF "MORE" IN 8a) Why was your museum open more hours? Any other reasons?

(25- _____
(26- _____

8c. (IF "FEWER" IN 8a) Why was your museum open fewer hours? Any other reasons?

(27- _____
(28- _____

CARD VII

9a. (ASK EVERYONE) Approximately what percentage of the permanent collections at the end of fiscal 1971-72 was your museum's own property by legal title? (RECORD BELOW)

9b. Approximately what percentage of the total permanent collections in your museum's possession, whether or not owned by the museum, was exhibited in the museum in fiscal 1971-72?

	9a. Own	9b. Exhibit
Less than 10%.....	(29) -1	(30) -1
10-19%.....	-2	-2
20-29%.....	-3	-3
30-39%.....	-4	-4
40-49%.....	-5	-5
50-59%.....	-6	-6
60-69%.....	-7	-7
70-79%.....	-8	-8
80-89%.....	-9	-9
90-99%.....	-0	-0
100%.....	-x	-x
Not sure.....	-y	-y

9c. Of that part of the total permanent collections in your museum's custody and not exhibited in fiscal 1971-72, what percentage was not shown in the museum for the reasons on this list? (HAND RESPONDENT CARD "Q") (READ LIST, RECORDING PERCENTAGE FOR EACH ITEM) (PERCENTAGES SHOULD TOTAL AT LEAST 100%, BUT CAN ADD TO MORE)

	%
1. Lack of space	(31,32-
2. Collection not in good condition.....	(33,34-
3. Insufficient staff	(35,36-
4. Works or specimens are of secondary importance or interest..	(37,38-
5. Research collection not intended or suitable for exhibition.	(39,40-
6. On exhibit away from museum.....	(41,42-
7. Other (SPECIFY)	(43,44-

9d. Have collections in storage been used for research by scholars, aside from your museum staff, during the past year?

Have been used.....(45) -1
Have not been used -2

10a. Did your museum have special exhibitions in fiscal 1971-72, either developed by the museum or obtained from an outside source? By exhibitions we mean organized shows of materials or objects with a common theme or subject, not individual objects or specimens.

Had special exhibitions.....(46) -1 (ASK 10b)
No special exhibitions..... -2 (SKIP TO 10f)

INTERVIEWER: TURN QUESTIONNAIRE OVER AND CONTINUE.

CARD VII

10b. (IF "HAD SPECIAL EXHIBITIONS" IN 10a) Approximately how many special exhibitions were shown in your museum during fiscal 1971-72? (RECORD BELOW)

10c. How many of those special exhibitions were developed by your museum? (RECORD BELOW)

10d. How many of those special exhibitions were developed by an outside source, such as another museum, private collectors, artists, service organizations, etc., or commercial sources, or government agencies? (RECORD BELOW)

	10b. Shown	10c. Developed By Museum	10d. Developed By Outside Source
None	(47) -1	(48) -1	(49) -1
1.....	-2	-2	-2
2.....	-3	-3	-3
3.....	-4	-4	-4
4.....	-5	-5	-5
5-10.....	-6	-6	-6
11-15.....	-7	-7	-7
16-20.....	-8	-8	-8
More than 20.....	-9	-9	-9
Not sure.....	-0	-0	-0

INTERVIEWER:
ANSWER IN 10c
+ANSWER IN 10d
SHOULD = ANSWER
IN 10b.

10e. (IF MORE THAN NONE IN 10d) Were any of the special exhibitions developed by an outside source during fiscal 1971-72 loaned to you by (READ FIRST ITEM ON LIST)? Again, we are thinking of organized shows of materials or objects, rather than individual objects or specimens. (RECORD BELOW AND CONTINUE WITH LIST)

	Loaned	Not Loaned	Not Sure
1. Other museums.....	(50) -1	-2	-3
2. Private collectors, artists, service organizations, etc.....	(51) -1	-2	-3
3. Commercial sources.....	(52) -1	-2	-3
4. Government agencies other than museums..	(53) -1	-2	-3

10f. (IF "NO SPECIAL EXHIBITIONS" IN 10a -- OTHERS SKIP TO 11a) Would you like to have special exhibitions in your museum but are unable to offer them?

Would like special exhibitions but unable to offer.....(54) -1 (ASK 10g)
Would not like special exhibitions.....-2 } (SKIP TO 11a)
Not sure.....-3 }

10g. (IF "WOULD LIKE SPECIAL EXHIBITIONS BUT UNABLE TO OFFER" IN 10f) Why are you unable to offer special exhibitions? Any other reasons?

(55-
(56-

11a. (ASK EVERYONE) During fiscal 1971-72, did you exhibit any individual objects or specimens -- as opposed to complete exhibitions -- that were loaned to you on a short-term basis?

Did exhibit.....(67) -1 (ASK 11b)
Did not exhibit.....-2 } (SKIP TO 12A)
Not sure.....-3 }

CARD VII

11b. (IF "DID EXHIBIT" IN 11a) Were any of the individual objects or specimens exhibited in your museum during fiscal 1971-72 loaned to you on a short-term basis by (READ FIRST ITEM ON LIST)? (RECORD BELOW AND CONTINUE WITH LIST)

	<u>Loaned</u>	<u>Not Loaned</u>	<u>Not Sure</u>
1. Other museums.....	(58) _____ -1	_____ -2	_____ -3
2. Private collectors, artists, service organizations, etc.....	(59) _____ -1	_____ -2	_____ -3
3. Commercial sources.....	(60) _____ -1	_____ -2	_____ -3
4. Government agencies other than museums.....	(61) _____ -1	_____ -2	_____ -3

12a. (ASK EVERYONE) During fiscal 1971-72, did you have traveling exhibitions -- that is, organized exhibitions you developed and sent elsewhere -- which were shown away from the museum at other museums, schools, or other places? Do not include here any mobile units you may have.

Did have.....	(62) _____ -1	} (ASK 12b) (SKIP TO 12d)
Did not have.....	_____ -2	
Not sure.....	_____ -3	

12b. (IF "DID HAVE" IN 12a) How many different traveling exhibitions were shown away from your museum in fiscal 1971-72?

1	(63) _____ -1
2	_____ -2
3	_____ -3
4	_____ -4
5-10	_____ -5
11-15	_____ -6
16-20	_____ -7
More than 20	_____ -8
Not sure	_____ -9

12c. In which of the following places have you shown your traveling exhibitions in fiscal 1971-72? (HAND RESPONDENT CARD "R") (MULTIPLE RECORD BELOW)

1. Elementary schools.....	(64) _____ -1
2. Secondary schools	_____ -2
3. Colleges or universities.....	_____ -3
4. Other museums in this area	_____ -4
5. Other museums in other parts of the country	_____ -5
6. Storefront, small neighborhood or community-based museums.....	_____ -6
7. Other community centers	_____ -7
8. Other (SPECIFY)	_____ -8

12d. (ASK EVERYONE) In general, compared to four or five years ago -- to about 1966 -- is your museum engaging more frequently in the borrowing and loaning of objects and collections, engaging less frequently, or about the same?

More frequently.....	(65) _____ -1	(SKIP TO 12f)
Less Frequently.....	_____ -2	(ASK 12e)
About the same	_____ -3	(SKIP TO 12f)
Does not engage in borrowing or loaning.....	_____ -4	(SKIP TO 13a)
Not sure.....	_____ -5	(SKIP TO 12f)

CARD VII

12e. (IF "LESS FREQUENTLY" IN 12d) Why is your museum engaging less frequently in the borrowing and loaning of objects and collections? Any other reasons?

(66-_____
(67-_____

12f. (ASK EVERYONE EXCEPT THOSE WITH "DOES NOT ENGAGE IN BORROWING OR LOANING" IN 12d) How important a factor in the exchange of objects do you feel the climate control and security of the receiving museum is -- is it very important, somewhat important, of minor importance, or not important?

Very important.....(68(_____-1
Somewhat important....._____-2
Of minor importance....._____-3
Not important....._____-4
Not sure....._____-5

13a. (ASK EVERYONE) Do you own or rent any mobile units -- for example, self-sufficient vans or trailers -- which were sent out during fiscal 1971-72, or not?

Own or rent mobile units(69(_____-1 (ASK 13b)
Do not own or rent mobile units....._____-2 (SKIP TO 14a)

13b. (IF "OWN OR RENT MOBILE UNITS" IN 13a) For what purposes are the mobile units used? Anything else?

(70-_____
(71-_____

14a. (ASK EVERYONE) Did you make any of your objects or materials -- other than traveling exhibitions -- available on loan to storefront, small neighborhood or community based museums during fiscal 1971-72, or not?

Did make available.....(72(_____-1 (ASK 14b)
Did not make available....._____-2 (SKIP TO 14c)

14b. (IF "DID MAKE AVAILABLE" IN 14a) Did you do this frequently, occasionally, or only rarely?

Frequently(73(_____-1 }
Occasionally_____-2 } (SKIP TO 15a)
Only rarely_____-3 }

14c. (IF "DID NOT MAKE AVAILABLE" IN 14a) Are you planning to make any of your objects available on loan to storefront, small neighborhood or community-based museums?

Planning to make available.....(74(_____-1 (SKIP TO 15a)
Not planning to make available....._____-2 (ASK 14d)

CARD VII, VIII

14d. (IF "NOT PLANNING TO MAKE AVAILABLE" IN 14c) Why are you not planning to make any of your objects available on loan to storefront, small neighborhood or community-based museum? Any other reasons?

(75-
(76-

15a. (ASK EVERYONE) Did your museum rent any objects to outside organizations or individuals during fiscal 1971-72?

Did rent.....(77(____-1 (ASK 15b)
Did not rent.....____-2 (SKIP TO 16a)

15b. (IF "DID RENT" IN 15a) Were any of your objects rented to (READ FIRST ITEM ON LIST)? (RECORD BELOW AND CONTINUE WITH LIST)

	<u>Rented</u>	<u>Not Rented</u>	<u>Not Sure</u>
1. Corporations.....(78(____-1	____-2	____-3	
2. Individuals.....(79(____-1	____-2	____-3	
3. Exhibition services.....(80(____-1	____-2	____-3	
4. Other museums.....(12(____-1	____-2	____-3	
5. Other (SPECIFY)____(13(____-1	____-2	____-3	

15c. What was the total amount received from the rental of objects in fiscal 1971-72?

\$_____ (14-
(SKIP TO SECTION VI) (15-

16 a.(IF "DID NOT RENT" IN 15a) Does your museum have any plans for renting out its objects?

Does have plans.....(16(____-1 (SKIP TO SECTION VI)
Does not have plans.....____-2 (ASK 16b)

16b. (IF "DOES NOT HAVE PLANS" IN 16a) Why does your museum not have any plans for renting out its objects? Any other reasons?

(17-
(18-

Section VI: Audience

CARD VIII, IX

Now I'd like to ask you about attendance at your museum during fiscal 1971-72. (Again, if your fiscal year is the calendar year, then consider the year ending December 1971.)

1. What was the total attendance, both paid and free, at your permanent facilities in fiscal 1971-72? Please look at this card (HAND RESPONDENT CARD "S") for the components that should be included in the calculation of the total attendance.

19-27

2a. Now, would you try to break down that total figure into the groups on this list. (HAND RESPONDENT CARD "T") What was the total attendance in fiscal 1971-72 of (READ FIRST ITEM ON LIST)? (RECORD BELOW AND CONTINUE WITH LIST)

2b. (ASK FOR EACH ITEM WITH A NUMBER IN 2a) Is the figure for (item with number) based on an actual count, an estimate, or a combination of both? (RECORD BELOW FOR EACH APPLICABLE ITEM)

	2a.			2b.			
	Number	Don't Have	Not Sure	Actual Count	Estimate	Combination	Not Sure
1. Elementary and secondary school classes.....	28-35	(35(	-x -y	(60(	-1 -2	-3	-4
2. Adult workshops and classes.....	36-43	(43(	-x -y	(	-5 -6	-7	-8
3. General attendance (including attendance at special exhibitions).. 44-51		(51(	-x -y	(61(	-1 -2	-3	-4
4. Attendance at performing arts presentations, films, etc., organized and run by museum, if calculated separately..... 52-59		(59(	-x -y	(	-5 -6	-7	-8

2c. Are you able to break down the general attendance figure into general attendance by adults and young adults 16 and over, and general attendance by children 15 and under?

Can break down.....(63(-1 (ASK 2d)
Cannot break down.....-2 (SKIP TO 2e)

2d. (IF "CAN BREAK DOWN" IN 2c) What was the total general attendance by adults 16 and over and the general attendance by children 15 and under?

1. Adults 16 and over.....	64-72	} (SKIP TO 2f)
2. Children 15 and under.....	12-20	

2e. (IF "CANNOT BREAK DOWN" IN 2c) Could you estimate the total general attendance by adults 16 and over and the attendance by children 15 and under?

	Estimated Number	Not Sure
1. Adults 16 and over.....	(21(	-1
2. Children 15 and under.....		-2

CARD IX

2f. (ASK EVERYONE) To which of the groups on this list would you say that your regular museum activities were primarily directed? (HAND RESPONDENT CARD "U")

1. Children (through elementary school).....(22(1
2. Youths (secondary school) -2
3. Children and youths equally..... -3
4. Adults (including university/college students)..... -4
5. All ages equally -5
- Not sure..... -6

3a. Does your museum have a paid membership, or not? Do not include ticket subscribers to performing arts presentations here.

- Has paid membership.....(23(-1 (ASK 3b)
No paid membership..... -2 (SKIP TO 4a)

3b. (IF "HAS PAID MEMBERSHIP" IN 3a) In fiscal 1971-72, how many paid members, both individual and organizational, did your museum have?

- Under 50.....(24(-1
- 50-99..... -2
- 100-499..... -3
- 500-999..... -4
- 1,000-4,999..... -5
- 5,000-9,999..... -6
- 10,000-19,999..... -7
- 20,000-29,999..... -8
- 30,000-49,999..... -9
- 50,000 and over..... -0
- Not sure..... -X

3c. Did you have one fixed membership fee in fiscal 1971-72, or did the fee vary with the type of membership?

- Fixed fee.....(25(-1 (ASK 3d)
Varied..... -2 (SKIP TO 3e)

3d. (IF "FIXED FEE" IN 3c) What was the membership fee charged in fiscal 1971-72?

\$ _____ (26- _____)

3e. (IF "VARIED" IN 3c) What was the membership fee for the category in which you had the largest number of members?

\$ _____ (27- _____)

4a. (ASK EVERYONE) Is it your regular museum policy to charge an admission fee for general attendance, to ask for a donation from visitors, or are visitors always allowed to enter free of charge?

- Admission fee.....(28(-1 } (ASK 4b)
Donation..... -2 }
Free..... -3 (SKIP TO 6a)

4b. (IF "ADMISSION FEE" OR "DONATION" IN 4a) How long has your museum been (charging an admission fee) (asking for a donation)?

- Less than 1 year.....(29(-1
- 1-2 years..... -2
- 3-5 years..... -3
- More than 5 years..... -4
- Not sure..... -5

CARD IX

4c. Did your museum conduct any research on admission fees before (charging a fee) (asking for a donation)?

Conducted research.....(30(-1 (ASK 4d)
 Did not conduct research.....-2 } (SKIP TO 4e)
 Not sure.....-3

4d. (IF "CONDUCTED RESEARCH" IN 4c) What kind of research did the museum conduct?

(31-
 (32-

4e. (ASK EVERYONE CHARGING ADMISSION FEE OR ASKING FOR DONATION) Did your museum experiment with other systems of admission charges before implementing the current system?

Did experiment.....(33(-1 (ASK 4f)
 Did not experiment.....-2 } (SKIP TO 4g)
 Not sure.....-3

4f. (IF "DID EXPERIMENT" IN 4e) With what other systems of admission charges did your museum experiment?

(34-
 (35-

4g. (ASK EVERYONE CHARGING ADMISSION FEE OR ASKING FOR DONATION) Is your museum open at least one day a week on which no admission fee is charged or no donation asked for?

At least one day open with no fee or donation.....(36(-1
 No day with no fee or donation.....-2

4h. Specifically, for general admissions do (READ FIRST ITEM ON LIST) pay a fixed admission fee, is a donation requested, or are they admitted free of charge? (RECORD BELOW AND CONTINUE WITH LIST)

4i. (FOR "FIXED FEE" IN 4h) What was the amount of the fixed fee admission charged for (item in 4h) in fiscal 1971-72? (RECORD BELOW FOR EACH APPLICABLE ITEM)

	4h.			Not	4i.
	Fixed fee	Donation	Free	Sure	Amount of Fixed Fee
College students.....	(37(<u>-1</u>	<u>-2</u>	<u>-3</u>	<u>-4</u>	\$ (44-
Adults 16 years of age and older).. <td>(38(<u>-1</u></td> <td><u>-2</u></td> <td><u>-3</u></td> <td><u>-4</u></td> <td>\$ (45-</td>	(38(<u>-1</u>	<u>-2</u>	<u>-3</u>	<u>-4</u>	\$ (45-
School class groups per child.....	(39(<u>-1</u>	<u>-2</u>	<u>-3</u>	<u>-4</u>	\$ (46-
Children not in class groups.....	(40(<u>-1</u>	<u>-2</u>	<u>-3</u>	<u>-4</u>	\$ (47-
Members (if have).....	(41(<u>-1</u>	<u>-2</u>	<u>-3</u>	<u>-4</u>	\$ (48-
Senior citizens.....	(42(<u>-1</u>	<u>-2</u>	<u>-3</u>	<u>-4</u>	\$ (49-
Others (SPECIFY).....	(43(<u>-1</u>	<u>-2</u>	<u>-3</u>	<u>-4</u>	\$ (50-

5. (IF "DONATION" IN 4a OR 4h -- OTHERS SKIP TO 6a) What was the average donation made by visitors for admission to the museum in fiscal 1971-72?

\$ _____ (51-

CARD IX

6a. (ASK EVERYONE) In general, what effect do you feel charging admission or asking for donations has or would have on total attendance in your museum -- do you feel that charging admission fees or asking for a donation decreases total attendance significantly, somewhat, or hardly at all?

Decreases significantly... (52) (____) -1
Somewhat..... (____) -2
Hardly at all (____) -3
Not sure..... (____) -4

6b. Do you feel that charging admission changes or would change the composition of your museum's attendance -- that is, the kinds of people who might come to the museum?

Changes..... (53) (____) -1 (ASK 6c)
Does not change (____) -2 } (SKIP TO 7a)
Not sure (____) -3

6c. (IF "CHANGES" IN 6b) What kind of change? Any other kind?

(54-_____
(55-_____

7a. (ASK EVERYONE) Aside from general admissions, do you ever charge for admission to special exhibitions?

Charge for special exhibitions.... (56) (____) -1 (ASK 7b)
Never charge for special exhibitions.. (____) -2 (SKIP TO 8)

7b. (IF "CHARGE FOR SPECIAL EXHIBITIONS" IN 7a) How many special exhibitions for which you charged were held in fiscal 1971-72?

1..... (57) (____) -1
2..... (____) -2
3..... (____) -3
4..... (____) -4
5-10..... (____) -5
11-15..... (____) -6
16-20..... (____) -7
More than 20..... (____) -8
Not sure..... (____) -9

CARD IX

8. (ASK EVERYONE) To gain access to your exhibited collection, is it necessary to be accompanied by a guide, or is unaccompanied access permitted?

Guide necessary.....58 (-1)
 Unaccompanied access.....-2
 Not sure.....-3

9a. Are you interested in seeing more people come to your museum, or is the museum unable to handle more people than are already attending?

Interested in more people.....59 (-1) (ASK 9b)
 Enough people already.....-2 (SKIP TO 10a)

9b. (IF "INTERESTED IN MORE PEOPLE" IN 9a) Aside from promoting special exhibitions, does your museum use advertising or publicity to attract larger attendance by the general public to see the permanent collection, or doesn't your museum do this?

Advertise, publicize.....60 (1) (ASK 9c)
 Does not advertise, publicize.....-2 (SKIP TO 10a)

9c. (IF "ADVERTISE, PUBLICIZE" IN 9b) What are you doing to attract larger attendance by the general public? Anything else?

(61-)
 (62-)

CARD IX

10a. (ASK EVERYONE) Have you made any special efforts to increase general attendance at your museum among (READ FIRST ITEM ON LIST), or not? (RECORD BELOW AND CONTINUE LIST)

10b. (FOR EACH "SPECIAL EFFORT" IN 10a) What specific steps have you taken to increase attendance among (special effort group)? (RECORD BELOW FOR EACH APPLICABLE GROUP)

10a.				10b.
	Special Effort	No Special Effort	Not Sure	What Done
1. Blacks	(63) (-1	-2	-3	1.
				(68- (69-
2. Spanish-Americans (Puerto Rican, Mexican, Latin American, etc.)..	(64) (-1	-2	-3	2.
				(70- (71-
3. Other minority groups (SPECIFY)	(65) (-1	-2	-3	3.
				(72- (73-
4. Senior citizens	(66) (-1	-2	-3	4.
				(74- (75-
5. Economically disadvantaged	(67) (-1	-2	-3	5.
				(76- (77-

CARD IX, X

11. (ASK EVERYONE) During which months of the year is your museum closed for more than two weeks? (INDICATE "NONE" IF MUSEUM IS OPEN EVERY MONTH)

January.....	(78 (	___	-1
February.....	___	___	-2
March.....	___	___	-3
April.....	___	___	-4
May.....	___	___	-5
June.....	___	___	-6
July.....	___	___	-7
August.....	___	___	-8
September.....	___	___	-9
October.....	___	___	-0
November.....	___	___	-x
December.....	___	___	-y
None.....	(79 (	___	-1

12a. During the period when your museum is open, on which days of the week -- i.e., before 6:00 p.m. -- is it usually open to the public? We would like here the schedule that is in operation for the longest period during the year. (MULTIPLE RECORD BELOW)

12b. On which evenings -- i.e., after 6:00 pm -- is your museum usually open to the public? Again, consider the schedule that is in operation for the longest period during the year. (MULTIPLE RECORD BELOW)

	12a. Days Open	12b. Evenings Open	
Sunday	(80 ((12 (} (SKIP TO 12f)
Monday	___	___	
Tuesday.....	___	___	
Wednesday	___	___	
Thursday.....	___	___	
Friday.....	___	___	
Saturday.....	___	___		} (ASK 12c)
None	___	___	

12c. (IF "NONE" IN 12b) Why is your museum not open to the public any evenings?

13-
14-

12d. Has your museum ever tried opening in the evening at any time?

Has tried opening in the evening.....	(15 (	___	-1	(ASK 12e)
Never tried opening in the evening.....	___	___	-2	} (SKIP TO 13a)
Not sure.....	___	___	-3	

CARD X

12e. (IF "HAS TRIED OPENING IN THE EVENING" IN 12d) Why did your museum stop opening in the evening after trying it?

(16-
(17-

(SKIP TO 13a)

12f. (IF ONLY "MONDAY", "TUESDAY", "WEDNESDAY" AND/OR "THURSDAY" EVENINGS IN 12a) Why is the museum only open on evenings during the week and not on weekend evenings?

(18-
(19-

13a. (ASK EVERYONE) Does the museum rent its facilities to outside individuals or groups?

Does rent.....(20(____-1 (SKIP TO 14a)
Does not rent.....-2 (ASK 13b)

13b. (IF "DOES NOT RENT" IN 13a) Why does the museum not rent its facilities to outside individuals or groups?

(21-
(22-

(SKIP TO 15a)

14a. (IF "DOES RENT" IN 13a) Does the museum rent only to non-profit organizations or does it also rent to individuals or profit-making organizations?

Rents only to non-profit organizations.....(23(____-1 (ASK 14b)
Rents also to individuals or profit-making organizations.....-2 (SKIP TO 14c)

CARD X

14b. (IF "RENTS ONLY TO NON-PROFIT ORGANIZATIONS" IN 14a) Why does your museum rent only to non-profit organizations? Any other reasons?

(24-
(25-

SKIP TO 15a

14c. (IF "RENTS ALSO TO INDIVIDUALS OR PROFIT-MAKING ORGANIZATIONS" IN 14a) For what purposes does the museum rent its facilities to outside groups?

(26-
(27-

15a. (ASK EVERYONE) Are alcoholic beverages regularly for sale within the museum?

Alcoholic beverages for sale.....(28(_____-1 (SKIP TO SECTION VII)
Not for sale.....-2 9ASK 15b)

15b. (IF "NOT FOR SALE" IN 15a) Why are alcoholic beverages not for sale in the museum?

(29-
(30-

CARD X

Section VII: Programs

Now I'd like to ask you about the programs scheduled at your museum in fiscal 1971-72. Again, if your fiscal year is the calendar year, then please consider here the year ended December 1971.

1a. How frequently were each of the educational or cultural activities on this list (HAND RESPONDENT CARD "V") scheduled by your museum during fiscal 1971-72 -- were they scheduled regularly, occasionally, or not at all during fiscal 1971-72? (READ LIST OF ITEMS, RECORDING ANSWER FOR EACH ITEM)

1b. (FOR EACH ITEM SCHEDULED "REGULARLY" OR "OCCASIONALLY" IN 1a) Were (regularly/occasionally item) generally conducted by paid staff, contract-paid individuals, or volunteers? (RECORD BELOW FOR EACH APPLICABLE ITEM -- MULTIPLE RECORD IF NECESSARY)

	1a.				1b.			
	Regu- larly	Occa- sion- ally	Not at All	Not Sure	Paid Staff	Con- tract Paid	Vol- un- teers	Not Sure
1. Guided tours, special lectures, and/or demonstrations at the museum for school classes.....	34 (-1	-2	-3	-4	(44 (-1	-2	-3	-4
2. Presentations at schools	35 (-1	-2	-3	-4	(45 (-1	-2	-3	-4
3. Organized school loan service of special materials and collections.....	36 (-1	-2	-3	-4	(46 (-1	-2	-3	-4
4. Classes, clubs, and study groups for children (not school groups).....	37 (-1	-2	-3	-4	(47 (-1	-2	-3	-4
5. Guided tours and gallery talks for general groups.....	38 (-1	-2	-3	-4	(48 (-1	-2	-3	-4
6. Lectures, classes, clubs, and study groups for adults.....	39 (-1	-2	-3	-4	(49 (-1	-2	-3	-4
7. Radio programs produced by the museum	40 (-1	-2	-3	-4	(50 (-1	-2	-3	-4
8. TV programs produced by the museum.....	41 (-1	-2	-3	-4	(51 (-1	-2	-3	-4
9. Performing arts presentations prepared by the museum.....	42 (-1	-2	-3	-4	(52 (-1	-2	-3	-4
10. Film series prepared by the museum.....	43 (-1	-2	-3	-4	(53 (-1	-2	-3	-4

2a. (IF ITEMS 1, 2, OR 3 ARE EITHER "REGULARLY" OR "OCCASIONALLY" IN 1a -- OTHERS SKIP TO 3a) Were your school programs prepared for elementary school pupils, secondary school pupils, or both?

Elementary.....	54 (-1	(ASK 2b,2d)
Secondary	-2	(ASK 2c,2d)
Both.....	-3	(ASK 2b,2c,2d)
Not sure	-4	(SKIP TO 3a)

2b. (IF "ELEMENTARY" OR "BOTH" IN 2a) Were the programs for elementary pupils planned in close cooperation with school authorities, or did you pretty much develop the programs on your own and then offer them to schools?

Close cooperation	55 (-1
Developed then offered.....	-2
Not sure	-3

CARD X

2c. (IF "SECONDARY" OR "BOTH" IN 2a) Were the programs for secondary school pupils planned in close cooperation with school authorities, or did you pretty much develop the programs on your own and then offer them to the schools?

Close cooperation(56(____-1
 Developed then offered.....-2
 Not sure-3

2d. (IF "ELEMENTARY," "SECONDARY" OR "BOTH" IN 2a) Were your school programs supplemented by any preparatory or follow-up activity in the schools to give them more continuity?

Supplemented by preparatory or follow-up activity.....(57(____-1
 No preparatory or follow-up activity-2
 Not sure-3

3a. (ASK EVERYONE EXCEPT UNIVERSITY AND COLLEGE MUSEUMS. FOR UNIVERSITY AND COLLEGE MUSEUMS, SKIP TO 3b) Does your museum have joint programs with any colleges or universities, or not?

Does(58(____-1 (ASK 3b)
 Does not.....-2 (SKIP TO 4a)

3b. (IF "DOES" IN 3a OR IF A UNIVERSITY OR COLLEGE MUSEUM) Would you look at this card and tell me which of the following programs you have with a college or university?
 (HAND RESPONDENT CARD "W") (MULTIPLE RECORD)

1. Research at graduate level.....(59(____-1
 2. Research at undergraduate level.....-2
 3. Work experience for credit at graduate level-3
 4. Work experience for credit at undergraduate level-4
 5. Work experience without credit-5
 6. Observation or participation in museum activities by teacher-trainees.....-6
 7. In-service courses for classroom teachers-7
 8. Training program for professional museum workers-8
 9. Collection items loaned to colleges-9
 10. College credit courses taught in your facilities-0
 11. College credit courses taught by your professional staff
 in any other location-x
 12. Other (SPECIFY).....-y
 Not sure.....(60(____-1

4a. (ASK EVERYONE) Could you briefly describe two or three of the most important educational activities regularly scheduled by your museum?

CARD X

4b. Have your educational activities, other than formal training programs for professional museum workers, increased over the past four or five years -- since about 1966 -- have they decreased, or remained about the same?

Increased.....	(63)	_____	-1	(ASK 4c,
Decreased.....		_____	-2	(SKIP TO 4d)
Remained about the same.....		_____	-3	} (SKIP TO 5a)
Not sure.....		_____	-4	

4c. (IF "INCREASED" IN 4b) What additions have been made in your educational activities? Any others?

SKIP TO 5a

(64-
(65-

4d. (IF "DECREASED" IN 4b) What has been cut out from your educational activities? Anything else?

(66-
(67-

4e. Why were they cut?

(68-
(69-

CARD X

5a. (ASK EVERYONE) Does your museum have any formal, planned programs specifically designed for training museum personnel other than your own museum's staff?

Has	(70(_____	-1	} (ASK 5b)
Has not		_____	-2	
Not sure		_____	-3	

5b. (IF "HAS" IN 5a) What kinds of training do these programs offer?

(71- _____
(72- _____

5c. How many individuals completed any of those programs during fiscal 1971-72?

Under 10.....	(73(	_____	-1
10-24.....		_____	-2
25-49.....		_____	-3
50-99.....		_____	-4
100-199.....		_____	-5
200 or more.....		_____	-6
Not sure.....		_____	-7

5d. (ASK EVERYONE) Does your museum have a formal, planned program for in-service training of the museum's own staff?

Has in-service training.....	(74(	_____	-1	(ASK 5e)
No in-service training		_____	-2	(SKIP TO 6a)

5e. (IF "HAS IN-SERVICE TRAINING" IN 5d) What kinds of in-service training are offered?

(75- _____
(76- _____

CARD X, XI

6a. (ASK EVERYONE) Did your museum undertake or sponsor any formal research projects during fiscal 1971-72, or not?

Undertook or sponsored(77(____-1 (ASK 6b)
Did not do this-2 } (SKIP TO 6c)
Not sure-3 }

6b. (IF "UNDERTOOK OR SPONSORED" IN 6a) Could you briefly describe some of the major subjects of the research?

(78-_____
(79-_____

6c. (ASK EVERYONE) Which one of the statements on this card (HAND RESPONDENT CARD "X") best describes the level of research activity in your museum?

1. Research is the primary function and activity at this museum.....(80(____-1
2. Research is a major function and activity at this museum, but not
the primary one.....-2
3. Research is only a minor activity at this museum-3
4. Research is not intended to be an activity at this museum-4
Not sure.....-5

7a. During fiscal 1971-72 did your museum publish any of the materials on this list (HAND RESPONDENT CARD "Y"), or not? (READ LIST OF ITEMS, RECORDING ANSWER FOR EACH ITEM)

7b. (FOR EACH ITEM "PUBLISHED" IN 7a WITH AN *) How many different (*published item) did you publish in 1971-72? (RECORD BELOW FOR EACH APPLICABLE ITEM)

7c. (IF "PUBLISHED" ** ITEM 7) How frequently did you put out regular periodical(s) during fiscal 1971-72? (RECORD BELOW)

	7a.			7b. Number		7c.					
	Pub- lished	Not Pub- lished	Not Sure			Once a Month	Bi- Monthly	Once a Quar- ter	Twice a Year	Once a Year	Other (spec- ify)
1. Formal annual report.....	(12(____-1	____-2	____-3								
2. Biennial report (2 years)...	(13(____-1	____-2	____-3								
*3. Exhibition catalogues with extensive annotations (as opposed to lists).....	(14(____-1	____-2	____-3		(20, 21						
*4. Catalogue of collection(s)...	(15(____-1	____-2	____-3		(22, 23						
*5. Scholarly or technical books and papers.....	(16(____-1	____-2	____-3		(24, 25						
*6. Popular books, booklets or pamphlets (excluding mem- bership flyers, etc.).....	(17(____-1	____-2	____-3								
**7. Regular periodical(s) (magazines, journals, proceedings).....	(18(____-1	____-2	____-3	(26, 27							
8. Other (SPECIFY)	(19(____-1	____-2	____-3								
						(28(____-1	____-2	____-3	____-4	____-5	____-6

Section VIII: Budget

The remaining sections of the questionnaire concern the budget and finances of your museum. For your convenience, I will leave a form on which to record the museum's income and expenditures for fiscal 1971-72. When I pick up the form, I will also at that time ask the remaining questions on the museum's finances.

We would also appreciate it very much if you would attach an audited financial statement with the budget form, if one is available.

I will call you next week to see if all the forms are complete and make an appointment to pick them up and finish the questionnaire.

CARD XI

Section IX: Finances

I would now like to ask you a few questions about the financial picture of your museum.

1a. Does your current operating budget level enable you to utilize fully the facilities, exhibits, collections, staff and other resources of the museum, or not?

Does enable.....(32)(____-1 (SKIP TO 2)

Does not enable.....-2 (ASK 1b)

1b. (IF "DOES NOT ENABLE" IN 1a) Thinking about the next 2 or 3 years--in other words, the short-term outlook--what percentage increase in the operating budget would be necessary to utilize fully your presently existing facilities, exhibits, collections, staff and other resources?

Under 10%(33)(____-1

10-24%.....-2

25-49%.....-3

50-74%.....-4

75-99%.....-5

100-149%.....-6

150-200%.....-7

More than 200%.....-8

Not sure.....-9

1c. In which two or three areas would you most want to spend the funds realized by this percentage increase?

(34-____

(35-____

2. (ASK EVERYONE) Now, thinking about your needs and plans over the next 5 to 10 years--in other words, the long-term outlook--if your museum had sufficient funds to make any improvements you felt necessary on facilities, exhibits, collections, staff and other resources, in which two or three areas would you most want to spend those funds?

(36-____

(37-____

3a. Compared to 1966, would you say your operating costs are now higher, lower, or about the same as they were then?

Higher.....(38)(____-1 (ASK 3b)

Lower-2

About the same.....-3

Museum not open in 1966.....-4

(SKIP TO 3d)

CARD XI

3b. (IF "HIGHER" IN 3a) What has been the percentage increase in operating costs between 1966 and fiscal 1971-72?

Less than 10%.....(39)_____ -1
 10-24%....._____ -2
 25-49%_____ -3
 50-74%_____ -4
 75-99%_____ -5
 100-149%_____ -6
 150-200%....._____ -7
 More than 200%....._____ -8
 Not sure....._____ -9

3c. What are the primary reasons for this increase?

(40-_____
 (41-_____

3d. (ASK EVERYONE) We would like to know how your operating costs in fiscal 1971-72 were divided among the various areas or departments of your museum. While we realize that there must be overlap, would you think in terms of these broad areas (HAND RESPONDENT CARD "Z") and estimate the percentage of your operating budget that is spent for each to reach a total of 100 percent for all five areas? (WRITE IN PERCENTAGE FIGURE FOR EACH AREA. MAKE SURE TOTAL COMES TO 100%)

1. Administration.....	_____ %	(42, 43
2. Curatorial/exhibition.....	_____ %	(44, 45
3. Education.....	_____ %	(46, 47
4. Research.....	_____ %	(48, 49
5. Operations and support.....	_____ %	(50, 51
Not sure.....	(51)_____ %	

4. On the basis of the operating budget you actually expect to have over the next few years, do you believe you will be able to maintain the quality of service provided by your museum at its current level, improve the quality, or is the quality likely to decline because of a lack of funds?

Maintain current level(52)_____ -1
 Improve quality_____ -2
 Quality likely to decline_____ -3
 Not sure....._____ -4

CARD XI, XII

5a. Specifically, we would like to know how serious is your need for additional money in the areas on this list. (HAND RESPONDENT CARD "AA") How serious is the need for additional money for (READ FIRST ITEM ON LIST) -- very serious, serious but not very serious, only somewhat serious, or not serious at all? (RECORD BELOW AND CONTINUE WITH LIST)

	Very Serious	Serious, But Not Very Serious	Only Somewhat Serious	Not Serious At All	Does Not Apply
1. Administrative staff	(53) (-1)	-2	-3	-4	-5
2. Curatorial, display and exhibit staff and programs.....	(54) (-1)	-2	-3	-4	-5
3. Education staff and programs.....	(55) (-1)	-2	-3	-4	-5
4. Research	(56) (-1)	-2	-3	-4	-5
5. Operations and support (not including security).....	(57) (-1)	-2	-3	-4	-5
6. Auxiliary activities, e.g., museum store	(58) (-1)	-2	-3	-4	-5
7. Training program	(59) (-1)	-2	-3	-4	-5
8. New acquisitions	(60) (-1)	-2	-3	-4	-5
9. New equipment	(61) (-1)	-2	-3	-4	-5
10. Major new construction	(62) (-1)	-2	-3	-4	-5
11. Renovation or remodeling of facilities for reasons other than preservation or conservation of objects.....	(63) (-1)	-2	-3	-4	-5
12. Conservation.....	(64) (-1)	-2	-3	-4	-5
13. Climate control for the pro- tection of the collection.....	(65) (-1)	-2	-3	-4	-5
14. Security.....	(66) (-1)	-2	-3	-4	-5

5b. We would now like to pick out for special consideration those last three areas -- conservation, climate control for the protection of the collection, and security. What were your museum's operating expenditures, including both direct costs and personnel costs, during fiscal 1971-72 for (READ FIRST ITEM ON LIST)? (RECORD BELOW AND CONTINUE WITH LIST)

5c. (FOR EACH ITEM WITH "EXPENDITURES") Is the figure given for (item with expenditures) an estimated figure or are you able to break out an actual amount from your operating budget? (RECORD BELOW FOR EACH APPLICABLE ITEM)

5b.		5c.	
Expenditures	Not Sure	Estimated	Actual Amount
Conservation.....\$ 67-75	(30) (-1)	(31) (-1)	-2
Climate Control.....\$ 12-20	-2	(32) (-1)	-2
Security.....\$ 21-29	-3	(33) (-1)	-2

CARD XII

5d. Were any of your costs for (READ FIRST ITEM ON LIST) borne by an outside organization -- for example, a city government or university -- or did all your expenditures in this area come from your own operating budget? (RECORD BELOW AND CONTINUE WITH LIST)

	<u>Borne by others</u>	<u>Own Budget</u>	<u>Not Sure</u>
Conservation.....	(34) (<u>-1</u>)	<u>-2</u>	<u>-3</u>
Climate control.....	(35) (<u>-1</u>)	<u>-2</u>	<u>-3</u>
Security.....	(36) (<u>-1</u>)	<u>-2</u>	<u>-3</u>

5e. What if any capital expenditures do you feel must be made over the next five years to meet your museum's needs in (READ FIRST ITEM ON LIST)? (RECORD BELOW AND CONTINUE WITH LIST)

	<u>Expenditures</u>	<u>Not Sure</u>
Conservation.....	\$ <u>37-45</u>	(64) (<u>-1</u>)
Climate Control.....	\$ <u>46-54</u>	<u>-2</u>
Security.....	\$ <u>55-63</u>	<u>-3</u>

5f. Aside from capital expenditures and amortization, what percentage increase in current operating expenditures for (READ FIRST ITEM ON LIST) should be made immediately to meet your museum's needs? (RECORD BELOW AND CONTINUE WITH LIST)

	<u>% Increase</u>	<u>Not Sure</u>
Conservation.....	(65) (<u>-</u>)	(68) (<u>-1</u>)
Climate Control.....	(66) (<u>-</u>)	<u>-2</u>
Security.....	(67) (<u>-</u>)	<u>-3</u>

5g. How is conservation work accomplished at your museum -- is it done by your museum staff, contracted to another museum conservation laboratory, or contracted to private conservators? (MULTIPLE RECORD, IF NECESSARY)

By museum staff.....	(69) (<u>-1</u>)	} (ASK 5h)
By another museum conservation laboratory.....	<u>-2</u>	
By private conservators.....	<u>-3</u>	
Other (SPECIFY).....	<u>-4</u>	
No conservation work at museum.....	<u>-5</u>	(SKIP TO 6a)

CARD XII

5h. (IF ANY ANSWER OTHER THAN "NO CONSERVATION WORK AT MUSEUM" IN 5g) If you had sufficient funds for any type of conservation program, how would you prefer that the conservation work be accomplished -- by your museum staff, contracted to another museum conservation laboratory, or contracted to private conservators?

By museum staff.....(70)_____ -1
By another museum conservation laboratory -2
By private conservators..... -3
Combination of above (vol.) -4
Other (SPECIFY)_____ -5

5i. Why is that? Any other reasons?

(71-
(72-

6a. (ASK EVERYONE) In general, how successful do you feel your museum has been in controlling costs -- do you feel it has been very successful, somewhat successful, only slightly successful, or unsuccessful?

Very successful.....(73)_____ -1
Somewhat successful..... -2
Only slightly successful..... -3
Unsuccessful..... -4
Not sure..... -5

CARDS XII-XIII

6b. What do you feel are the most serious pressures your museum faces that make it difficult to control costs?

(74-
(75-

7. Would you look at this list of business techniques (HAND RESPONDENT CARD "BE") and tell me if your museum uses each technique fully, uses it partly or not at all?
(READ LIST OF ITEMS, RECORDING ANSWER FOR EACH ITEM)

	Uses Fully	Uses Partly	Not At All	Not sure
1. Accrual basis accounting.....	(76) (___-1	___-2	___-3	___-4
2. Two-to-three-year budget plan	(77) (___-1	___-2	___-3	___-4
3. Five-to-ten-year budget plan	(78) (___-1	___-2	___-3	___-4
4. Monthly or bi-monthly cash flow statements.....	(79) (___-1	___-2	___-3	___-4
5. An encumbrance line to know when exceeding a line of budget.....	(80) (___-1	___-2	___-3	___-4
6. Maintenance of detailed records of fixed assets and collection.....	(12) (___-1	___-2	___-3	___-4
7. Periodic inventories of items shown in fixed assets and collection records	(13) (___-1	___-2	___-3	___-4
8. Competitive bidding for goods and services	(14) (___-1	___-2	___-3	___-4
9. Evaluation of adequacy of insurance	(15) (___-1	___-2	___-3	___-4
10. Financial advisors.....	(16) (___-1	___-2	___-3	___-4
11. Independent audits by CPA's or public accountants	(17) (___-1	___-2	___-3	___-4
12. Fidelity bonds for people handling valuables or monies	(18) (___-1	___-2	___-3	___-4
13. Controls over payroll in terms of:				
Overtime	(19) (___-1	___-2	___-3	___-4
Vacation	(20) (___-1	___-2	___-3	___-4
Sick days	(21) (___-1	___-2	___-3	___-4
14. Profit ratios on concessions to guard against pilfering	(22) (___-1	___-2	___-3	___-4

8. I'd like to ask you now about your museum's endowment. First, does your museum have endowment funds or not? By that we mean assets provided under a stipulation by their donor that they be invested, and that only the investment income be used, for general or for specified purposes, until a specified time or the occurrence of a specified event, or in perpetuity.

Has endowment (23) (___-1 (ASK 9a)
No endowment (___-2 (SKIP TO 17a)

CARD XIII

9a. (IF "HAS ENDOWMENT" IN 8) Is any part of the income from the endowment restricted as to its use -- for example, supporting only acquisitions, maintenance of a building, research, or such?

Is restricted	(24(	_____	-1	(ASK 9b)
No restrictions		_____	-2	} (SKIP TO 10)
Not sure		_____	-3	

9b. (IF "IS RESTRICTED" IN 9a) What percentage of the total endowment principal is restricted as to the use of its income?

Under 10%	(25(	_____	-1
10-19%		_____	-2
20-29%		_____	-3
30-39%		_____	-4
40-49%		_____	-5
50-59%		_____	-6
60-69%		_____	-7
70-79%		_____	-8
80-89%		_____	-9
90-99%		_____	-0
100%		_____	-x
Not sure		_____	-y

10. (ASK EVERYONE WITH ENDOWMENT) Can the principal of any amount recorded as endowment in the museum accounting records be expended upon designation by the trustees or the governing board?

Can be expended	(26(	_____	-1	(ASK 11)
Cannot be expended		_____	-2	} (SKIP TO 12a)
Not sure		_____	-3	

11. (IF "CAN BE EXPENDED" IN 10) What percentage of the principal recorded as endowment may be expended upon designation by the trustees or the governing board?

Under 10%	(27(	_____	-1
10-19%		_____	-2
20-29%		_____	-3
30-39%		_____	-4
40-49%		_____	-5
50-59%		_____	-6
60-69%		_____	-7
70-79%		_____	-8
80-89%		_____	-9
90-99%		_____	-0
100%		_____	-x
Not sure		_____	-y

CARD XIII

12a. (ASK EVERYONE WITH ENDOWMENT) It is legal in some states to use a portion of previously realized capital gains for current income. Do you happen to know whether under the law of this state you are able to use a portion of previously realized capital gains for current income? By realized capital gains we mean net gains received through disposition of investments on hand.

Can be done.....(28(_____-1) (ASK 12b)
 Cannot be done....._____-2 } (SKIP TO 13a)
 Not sure_____-3 }

12b. (IF "CAN BE DONE" IN 12a) Are any of the assets in the endowment capital gains realized before fiscal 1971-72?

Are capital gains realized before fiscal 1971-72(29(_____-1) (ASK 12c)
 No capital gains realized before fiscal 1971-72....._____-2 } (SKIP TO 13a)
 Not sure_____-3 }

12c. Have you used any portion of capital gains realized before fiscal 1971-72 for current income purposes?

Have used.....(30(_____-1
 Have not used_____-2
 Not sure....._____-3

13a. (ASK EVERYONE WITH ENDOWMENT) Can any part of the capital gains realized in the 1971-72 fiscal year be used for current income purposes?

Part can be used.....(31(_____-1) (ASK 13b)
 No part can be used....._____-2 } (SKIP TO 14a)
 Not sure_____-3 }

13b. (IF "PART CAN BE USED" IN 13a) On what percentage of the total endowment principal can currently realized capital gains be used as current income?

Under 10%(32(_____-1
 10-19%_____-2
 20-29%_____-3
 30-39%_____-4
 40-49%_____-5 } (ASK 13c)
 50-59%_____-6
 60-69%_____-7
 70-79%_____-8
 80-89%_____-9
 90-99%_____-0
 100%_____-x } (SKIP TO 13d)
 Not sure_____-y }

13c. (IF LESS THAN 100% IN 13b) Is the exclusion of capital gains as current income on part of the endowment due to (READ FIRST ITEM ON LIST) or not? (RECORD BELOW AND CONTINUE WITH LIST)

	Is due to	Not due to
Specific grantor instructions .....(33(_____-1	_____-2	
State law .....(34(_____-1	_____-2	
Museum policy and/or from grantor		
or legal restrictions.....(35(_____-1	_____-2	

CARD XIII

13d. Have you realized any capital gains on the endowment during fiscal 1971-72?

Have realized capital gains.....(36)(____-1 (ASK 13e)
Have not realized capital gains-2 } (SKIP TO 14 a)
Not sure-3 }

13e. (IF "HAVE REALIZED CAPITAL GAINS" IN 13d) Was any part of the capital gains realized during fiscal 1971-72 used for current income purposes in that fiscal year?

Was used.....(37)(____-1
Was not used.....-2

14a. (ASK EVERYONE WITH ENDOWMENT) Ignoring any possible grantor or legal restrictions, how would you feel about your museum including all or a portion of capital gains as part of endowment income rather than as a contribution to capital -- do you strongly approve of this idea, somewhat approve, somewhat disapprove, or strongly disapprove of this idea?

Strongly approve(38)(____-1
Somewhat approve-2
Somewhat disapprove-3
Strongly disapprove-4
Not sure-5

14b. Why do you feel this way? Any other reason?

(39-_____
(40-_____

15. What is the attitude of the Board of Trustees as regards the museum including all or a portion of capital gains as part of endowment income rather than as a contribution to capital -- does the board strongly approve of this idea, somewhat approve, somewhat disapprove, or strongly disapprove of this idea?

Strongly approve(41)(____-1
Somewhat approve-2
Somewhat disapprove-3
Strongly disapprove-4
Not sure-5

CARD XIII

16a. (IF "PART CAN BE USED" IN 13a -- OTHERS SKIP TO 17a) On that portion of the endowment on which currently realized capital gains can be used for current income, do you have a spending rule or not? By spending rule we mean a fixed percentage of the value of that portion of the endowment that can be spent each year for museum purposes?

Have spending rule.....(42)____-1 (ASK 16b)
 Have no spending rule.....____-2 (SKIP TO 17a)

16b. (IF "HAVE SPENDING RULE" IN 16a) What is that percentage?

0.9% (nine-tenths) or less.....(43)____-1
 1.0-1.9%____-2
 2.0-2.9%____-3
 3.0-3.9%____-4
 4.0-4.4%____-5
 4.5-4.9%____-6
 5.0-5.4%____-7
 5.5-5.9%____-8
 6.0-6.4%____-9
 6.5-6.9%____-0
 7.0-7.4%____-x
 7.5-7.9%____-y
 8.0% and over.....(44)____-1
 Other (SPECIFY)_____ -2
 Not determined____-3

16c. If the combination of dividends, interest and capital gains does not yield this percentage, is it a policy of your museum to use a portion of the principal to make up the difference?

Yes(45)____-1
 No____-2

CARD XIII

17a. (ASK EVERYONE) Are there any funds already committed and earmarked for future operations by the donor which have not been recorded on Form "3", but are recorded by you in a deferred income account?

Yes.....(46(_____-1 (ASK 17b)
No_____ -2 (SKIP 18)

17b. (IF "YES" IN 17a) What is the amount of the funds already committed but earmarked for future operations which have not been recorded on Form "3"?

\$ _____ (47-55

18. (ASK EVERYONE) What is the attitude of the Board of Trustees toward the assumption of debt? That is, in what areas, if any, does the Board feel it is permissible to raise money by incurring debts?

(56-_____
(57-_____

19a. Do you receive municipal or county financial support?

Yes.....(58(_____-1 (ASK 19b)
No_____ -2 (SKIP 20)

19b. (IF "YES" IN 19a) Do you expect this financial support to increase substantially, increase somewhat, remain the same, decrease somewhat, or decrease substantially in the next few years?

Increase substantially(59(_____-1
Increase somewhat_____ -2
Remain the same_____ -3
Decrease somewhat_____ -4
Decrease substantially_____ -5
Not sure....._____ -6

20. (ASK EVERYONE) How sure are you that the income from these sources (HAND RESPONDENT CARD "CC") will achieve the levels you are projecting for the next few years? Do you feel very sure, fairly sure, only slightly sure, or not sure at all? (READ LIST OF ITEMS, RECORDING ANSWER FOR EACH ITEM)

	Very Sure	Fairly Sure	Only Slightly Sure	Not Sure At All	Not Applicable
1. Contributions (private sector) for operating support.....	(60(_____-1	_____-2	_____-3	_____-4	_____-5
2. Restricted contributions for specific programs.....	(61(_____-1	_____-2	_____-3	_____-4	_____-5
3. Government support of general operations.....	(62(_____-1	_____-2	_____-3	_____-4	_____-5
4. Government grants for specific programs.....	(63(_____-1	_____-2	_____-3	_____-4	_____-5
5. Earned income.....	(64(_____-1	_____-2	_____-3	_____-4	_____-5

CARD XIII

21. Do you feel that (READ FIRST ITEM ON LIST) will become increasingly important as a source of financial support for your museum over the next few years, less important, or remain the same? (RECORD BELOW AND CONTINUE WITH LIST)

	Increasingly Important	Less Important	Remain the Same	Not Sure	Don't Receive Now/ Don't Expect to Receive
The federal government	(65) <u>-1</u>	<u>-2</u>	<u>-3</u>	<u>-4</u>	<u>-5</u>
The state government	(66) <u>-1</u>	<u>-2</u>	<u>-3</u>	<u>-4</u>	<u>-5</u>
Local governments	(67) <u>-1</u>	<u>-2</u>	<u>-3</u>	<u>-4</u>	<u>-5</u>
Foundations.....	(68) <u>-1</u>	<u>-2</u>	<u>-3</u>	<u>-4</u>	<u>-5</u>
Corporations.....	(69) <u>-1</u>	<u>-2</u>	<u>-3</u>	<u>-4</u>	<u>-5</u>
Individuals.....	(70) <u>-1</u>	<u>-2</u>	<u>-3</u>	<u>-4</u>	<u>-5</u>

22a. Now I'd like you to look at this list of museum programs offered by the National Endowment for the Arts. Which 2 or 3 on this list do you feel would provide the most benefit for your museum if you were to participate in them? (HAND RESPONDENT CARD "DD") (MULTIPLE RECORD BELOW)

22b. Which of the programs, if any, that are applicable to your museum do you feel would be of little value to you? (MULTIPLE RECORD BELOW)

	22a. Most Benefit	22b. Little Value
1. Purchase of works by living American artists.....	(71) <u>-1</u>	(72) <u>-1</u>
2. Special exhibitions	<u>-2</u>	<u>-2</u>
3. Making permanent museum collections more readily available through innovative installation or publication of catalogues....	<u>-3</u>	<u>-3</u>
4. Conservation program for emergency needs and for long-term programs in conserving collections, establishing regional conservation centers, and training conservators	<u>-4</u>	<u>-4</u>
5. Training of museum personnel.....	<u>-5</u>	<u>-5</u>
6. Visiting specialists as consultants.....	<u>-6</u>	<u>-6</u>
7. Museum fellowships ("mini-sabbaticals") of one to three months	<u>-7</u>	<u>-7</u>
8. Making museum resources more widely available to a broad section of the public.....	<u>-8</u>	<u>-8</u>
9. Renovation program for climate control, security and storage aimed at preserving collection(s)	<u>-9</u>	<u>-9</u>
None.....	<u>-0</u>	<u>-0</u>
Not sure.....	<u>-x</u>	<u>-x</u>

CARD XIII

22c. Aside from that list of programs, what other programs of maximum benefit to your museum do you think should receive support from either the public or the private sector? Any others?

(73-
(74-

Name of Museum _____

Form #1 - A004

Q.# _____
5-8

MUSEUM PERSONNEL

On this form we would like you to provide information on all of the museum's personnel INCLUDING the executive director and the next three top positions already covered in the interview. Your answers to the questions should describe the museum's personnel as of the close of your business year, fiscal 1971-72 (or at the end of 1971, if your fiscal year is the calendar year), unless the museum was not open at that time. If the latter is the case, your answers should describe the personnel as of the close of your regular season. The questions cover three different types of personnel:

1. Permanent full-time employees. All employees who are hired to work a minimum of 20 hours per week for the entire year or during the entire part of the year the museum is open.
2. Part-time employees. All employees hired to work less than full-time or to work only during limited peak periods of activity.
3. Volunteers. Individuals who contribute their time to perform jobs that otherwise would have required hiring of paid personnel.

The questions also refer to five different categories of employees according to the department or area within the museum in which they work. If you have employees who do not fit into these categories, please count them in the category most closely related to their work. If an employee's job covers more than one category, please count that employee only once, in the category in which the largest portion of time is spent. The categories are:

- A. Administrative. Staffs of all administrative and financial departments, membership department, public relations, publications, libraries, etc.
- B. Curatorial, Display and Exhibit. Staffs of all curatorial departments (excluding education and research), display and exhibition departments, cataloging, conservation, horticulture, animal nutrition, etc.
- C. Education. All staff whose primary responsibility is education, such as docents, instructors of children and of adults, workshop leaders, etc.
- D. Research. All staff whose primary concern and responsibility is research, such as research associates, laboratory technicians, archeologists, etc.
- E. Operations and Support. Such personnel as custodians, security and sales forces, foremen, packers, preparators, installers, food handlers, animal attendants, etc.

Finally, within these categories, the staff is further divided into professional and non-professional. professional comprises those positions requiring specialized training or experience, such as a curator, librarian, public relations writer, designer, lecturer, etc.; non-professional pertains to such positions as secretary-stenographer, clerk, sales help, guards, gardeners, attendants, etc.

For each type of employee, questions are first asked concerning total numbers within the categories, separated into professional and non-professional. Any further breakdowns requested (e.g., sex, ethnic groups, salary brackets) should always add up to the total number given. For example, if there is a total of nine permanent administrative non-professional employees, the number of men plus the number of women in this group must equal nine, the numbers of employees in various salary brackets must total nine, etc. (Please ignore the figures printed below some response spaces; these are computer numbers to be used by the data processor).

The interviewer will collect this form when the final phase of the interview is conducted.

Page #1 - A004

Q. 5-8

As Of

Please fill in the number of permanent full-time employees, by job category and divided into professional and non-professional, in each of the classifications described.

[illegible]

NAME OF MUSEUM _____

FORM #1 - A004

2. Part-time employees

Please fill in the number of part-time employees by category and divided into professional and non-professional. Also, please calculate the total number of hours worked by each part-time employee during the year and indicate the number of part-time employees in each range of hours.

CARD #		Administrative		Curatorial		Education		Research		Operations	
		Prof.	Non-p.	Prof.	Non-p.	Prof.	Non-p.	Prof.	Non-p.	Prof.	Non-p.
24	Total number (#) of part-time employees	15-18	19-22	23-26	27-30	31-34	35-38	39-42	43-46	47-50	51-54
	Hours worked during year										
25	# of employees who worked:										
	Less than 176 hours										
26	176-527 hours	15-18	19-22	23-26	27-30	31-34	35-38	39-42	43-46	47-50	51-54
27	528-1,056 hours										
28	More than 1,056 hours										

3. Volunteers

Please fill in the number of volunteers by category and divided into professional and non-professional. Also, please calculate the total number of hours worked by each volunteer during the year and indicate the number of volunteers in each range of hours.

		Administrative		Curatorial		Education		Research		Operations	
		Prof.	Non-p.	Prof.	Non-p.	Prof.	Non-p.	Prof.	Non-p.	Prof.	Non-p.
29	Total number (#) of volunteers	15-18	19-22	23-26	27-30	31-34	35-38	39-42	43-46	47-50	51-54
	Hours worked during year										
	# of volunteers who worked:										
30	Less than 176 hours	15-18	19-22	23-26	27-30	31-34	35-38	39-42	43-46	47-50	51-54
31	176-527 hours										
32	528-1,056 hours										
33a.	More than 1,056 hours										

4. Number of employees in 1966

33b. Total number of full-time employees at end of fiscal year 1966-67

55-59

FORM #2 - A004

O.# 5-8

Name of Museum: _____

On this form we would like you to provide information on the members of the museum's Board of Trustees or equivalent overseeing body, as of the close of your business year, 1971-72 (or at the end of 1971, if your fiscal year is the calendar year).

For each category, please place an "x" under the column indicating the number of trustees in that category. For example, if there are 18 trustees on the Board, the "x" would be placed in the "15-19" column on the Total Number line. (Please ignore the other numbers and letters next to the response spaces; these are computer numbers to be used by the data processor.)

The information desired concerns:

- 2a. The total number of trustees on the Board
- 2b. and 2c. The number of men and the number of women on the Board
- 2d. The ethnic groups to which the trustees belong
- 2e. The age groups in which the trustees fall
- 2f. The religious groups in which the trustees fall
- 2g. The length of time the trustees have been on the Board
- 2h. Occupations of the trustees (or former occupations, if retired)

FORM 2 (11)
NAME OF MUSEUM: _____
MUSEUM TRUSTIES

CARD I

As Of _____

	None	1	2	3	4	5	6	7	8	9	10-14	15-19	20-24	25-29	30-39	40-49	50-59	60-79	80 or more			
2a.	None	1	2	3	4	5	6	7	8	9	10-14	15-19	20-24	25-29	30-39	40-49	50-59	60-79	80 or more			
Total Number	(15)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(15)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
2b.	Men	(17)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(18)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)
2c.	Women	(19)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(20)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)
2d.	White	(21)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(22)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)
Black	(23)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(24)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
Puerto-Rican/	(25)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(26)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
Spanish American	(27)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(28)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
American Indian	(29)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(30)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
Oriental	(31)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(32)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
Other	(33)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(34)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
2e.	Under 25	(35)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(36)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)
25-34	(37)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(38)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
35-49	(39)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(40)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
50-64	(41)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(42)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
65 and over	(43)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(44)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
Don't know	(45)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(46)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
2f.	Catholic	(47)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(48)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)
Protestant	(49)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(50)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
Jewish	(51)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(52)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
Other	(53)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(54)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
None	(55)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(56)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
Don't know	(57)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(58)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
2g.	Less than 1 year	(59)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(60)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)
1-2 years	(61)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(62)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
3-5 years	(63)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(64)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
6-10 years	(65)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(66)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	
Over 20 years	(67)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	(-8)	(-9)	(-0)	(-x)	(-y)	(68)	(-1)	(-2)	(-3)	(-4)	(-5)	(-6)	(-7)	

CARD I & II

NAME OF MUSEUM: _____

2h.	None	1	2	3	4	5	6	7	8	9	10-14	15-19	20-24	25-29	30-39	40-49	50-59	60-79	80 or more		
Lawyers.....	(27) ()	-1	-2	-3	-4	-5	-6	-7	-8	-9	-0	-x	-y	(28) ()	-1	-2	-3	-4	-5	-6	-7
Doctors.....	(28) ()	-1	-2	-3	-4	-5	-6	-7	-8	-9	-0	-x	-y	(29) ()	-1	-2	-3	-4	-5	-6	-7
Business executives.....	(29) ()	-1	-2	-3	-4	-5	-6	-7	-8	-9	-0	-x	-y	(30) ()	-1	-2	-3	-4	-5	-6	-7
Bankers, accountants or financial experts..	(30) ()	-1	-2	-3	-4	-5	-6	-7	-8	-9	-0	-x	-y	(31) ()	-1	-2	-3	-4	-5	-6	-7
Public office holders (elected or appointed)...	(31) ()	-1	-2	-3	-4	-5	-6	-7	-8	-9	-0	-x	-y	(32) ()	-1	-2	-3	-4	-5	-6	-7
Museum administrators.....	(32) ()	-1	-2	-3	-4	-5	-6	-7	-8	-9	-0	-x	-y	(33) ()	-1	-2	-3	-4	-5	-6	-7
Staff of art organization (other than museums) or arts service organization.....	(33) ()	-1	-2	-3	-4	-5	-6	-7	-8	-9	-0	-x	-y	(34) ()	-1	-2	-3	-4	-5	-6	-7
Staff of civic or non-arts social service organization.....	(34) ()	-1	-2	-3	-4	-5	-6	-7	-8	-9	-0	-x	-y	(35) ()	-1	-2	-3	-4	-5	-6	-7
Educators.....	(35) ()	-1	-2	-3	-4	-5	-6	-7	-8	-9	-0	-x	-y	(36) ()	-1	-2	-3	-4	-5	-6	-7
Union officials.....	(36) ()	-1	-2	-3	-4	-5	-6	-7	-8	-9	-0	-x	-y	(37) ()	-1	-2	-3	-4	-5	-6	-7
Professional artists, critics, historians or scientists.....	(37) ()	-1	-2	-3	-4	-5	-6	-7	-8	-9	-0	-x	-y	(38) ()	-1	-2	-3	-4	-5	-6	-7
Students.....	(38) ()	-1	-2	-3	-4	-5	-6	-7	-8	-9	-0	-x	-y	(39) ()	-1	-2	-3	-4	-5	-6	-7
Clergymen.....	(39) ()	-1	-2	-3	-4	-5	-6	-7	-8	-9	-0	-x	-y	(40) ()	-1	-2	-3	-4	-5	-6	-7
Active volunteers in civic affairs, not otherwise employed.....	(40) ()	-1	-2	-3	-4	-5	-6	-7	-8	-9	-0	-x	-y	(41) ()	-1	-2	-3	-4	-5	-6	-7
Publishers and Journalists.....	(41) ()	-1	-2	-3	-4	-5	-6	-7	-8	-9	-0	-x	-y	(42) ()	-1	-2	-3	-4	-5	-6	-7
Other (please specify)	(42) ()	-1	-2	-3	-4	-5	-6	-7	-8	-9	-0	-x	-y	(43) ()	-1	-2	-3	-4	-5	-6	-7
	(43) ()	-1	-2	-3	-4	-5	-6	-7	-8	-9	-0	-x	-y	(44) ()	-1	-2	-3	-4	-5	-6	-7
	(44) ()	-1	-2	-3	-4	-5	-6	-7	-8	-9	-0	-x	-y	(45) ()	-1	-2	-3	-4	-5	-6	-7

FORM #3 and #4 - A004
FINANCIAL STATEMENT AND MAJOR INDEBTEDNESS FORMS

On these forms we would like you to provide information on the museum's income and expenditures and changes in fund balances during the fiscal year ending in 1972 (or at the end of 1971, if your fiscal year is the calendar year), and on any major indebtedness of the museum at the close of the fiscal year.

Full instructions are given for each form, but if you should wish any point clarified, please notify the interviewer who will contact someone who can assist you.

The interviewer will collect these forms when the final phase of the interview is conducted. Please attach an audited financial statement, if available, or, if not available, copies of the museum's internal reports used to prepare the forms.

Thank you.

EXHIBIT A:
STATEMENT OF CURRENT FUNDS INCOME
AND EXPENDITURES AND CHANGES IN FUND BALANCE

This form should provide a total picture of the museum's income and expenditures during the fiscal year ending in 1972 (or at the end of 1971, if the fiscal year is a calendar year). In order that the entire scope of the museum's operations be shown, please include in this form funds actually expended on behalf of the museum by other organizations such as a municipality or university. These funds -- even though they may not be a part of the operating budget of the museum -- should be included both as income from the appropriate source and as expenditures for the applicable item. For example, if the museum is part of a university which -- in addition to allocating funds for operations -- also maintains the museum's facilities, the cost of this maintenance should be entered as part of the income "allocated by colleges and universities" (line 9) and as part of expenditures for "maintenance" (line 47). However, donated services provided by volunteers should not be reported on these forms.

I. FUND COLUMNS

All items of current funds income and expenditures should be entered both under "Total Current Funds" (column 1) and under the funds into which the money was received or from which it was expended -- "Current Funds, General" (column 2) and/or "Current Funds, Restricted by Donor" (column 3). Column 1 must equal the total of the amounts in columns 2 and 3.

The "Current Funds, General" comprises all assets available for and used in the museum's regular activities, entirely at the discretion of its board and management (for any lawful purpose of the museum). Appropriations, set-asides, or other designations by the museum's board of funds for special programs or activities remain, despite the earmarking, as part of the "Current Funds, General".

"Current Funds, Restricted by Donor" comprise all assets available to meet current expenses but only in compliance with restrictions specified by their contributors.

II. INCOME

Support from the private sector --

Received directly:

Lines 1-3: "Contributions and memberships" -- all contributions and membership fees received by the museum from individuals, corporations, and foundations and trusts. Admission donations, required or requested by the museum, should not be included here but should be reported as part of "general admissions", line 25.

Line 4: "Special fund-raising events" -- All revenue derived from such special fund-raising events as dinners, dances, theatre parties, etc. The total amount of money raised before deductions for expenses (gross) should be reported. The expenses should appear in the appropriate categories of expenditures.

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Line 5: "Other" -- All other funds received directly by the museum from the private sector, with the source(s) specified.

Line 6: "Total received directly" -- Sum of lines 1-5.

Received indirectly:

Lines 7 and 8: "Collected by fund-raising organizations"-- All monies received from other fund-raising organizations (e.g., federated fund-raising drives, associated organizations raising funds to support the museum) should be reported on line 8, with the organization(s) specified.

Line 9: "Allocated by colleges and universities" -- All funds received from a college or university, whether an affiliate of the museum or not. Grants from colleges or universities to individual members of the staff to support work that is part of the museum's programs should be included in this total.

Line 10: "Other" -- All other funds received indirectly by the museum from the private sector, with the source(s) specified.

Line 11: "Total received indirectly" -- Sum of lines 7-10.

Line 12: "Total received from private sector" -- Sum of lines 6 and 11.

Grants and fees from government agencies --

Lines 13-22: All grants and fees received from government agencies. Funds received from municipal, county, and township governments should be reported on line 13. All funds from state arts councils and commissions should be reported on line 14; and from any other state agency on line 15, with the agency specified. Funds from any of the federal government agencies listed in lines 16-21 should be entered on the appropriate lines. Funds from any other federal government agency should be reported on line 22 with the agency/agencies specified.

Line 23: "Total received from public sector" -- Sum of lines 13-22

Line 24: "Total support" -- Sum of lines 12 and 23.

Operating revenue

Lines 25-28: "Program service fees" -- All monies received for general and special exhibit admissions, including donations made for admission to the museum, should be entered on line 25; monies received for lectures, films, performances, etc., on line 26; and for tuition for classes and workshops on line 27. Funds derived from any other type of program service fees should be entered on line 28, with the type of fee specified.

Line 29: "Sales of exhibits and collections" -- All funds received from sales of exhibits and/or collections, whether to individuals, museums, or other purchasers.

Lines 30-32: "Sales of supplies, catalogues, reproductions and related articles in museum shops", "Restaurants and parking lots and related activities", and "Services provided to other institutions" -- All income received in the respective categories before deductions for expenses. Expenses should be recorded in the appropriate categories under expenditures.

Line 33: "Investment income" -- Funds received as interest, dividends, etc., on investments of current funds or endowment and similar funds where such income does not have to be added to endowment principals per donors' instructions.

Lines 34 and 35: "Gain or (loss)" -- Gains made in the current reporting period on disposition of investments of current funds (line 34) or on sale of other fixed assets (line 35). If a loss was incurred, the amount should be entered in brackets. For example, if a contribution of common stock was received and recorded at market value and sold later in the reporting period at a higher or lower price, the gain or loss would be reported here.

Line 36: "Miscellaneous revenue" -- All other funds received as operating revenue before deductions for expenditures. Such items might include rental of equipment, collections, displays, and facilities; royalties and related fees, etc.

Line 37: "Total operating revenue" -- Sum of lines 25-36.

"Total income" (line 38): Sum of lines 24 and 37.

III. Expenditures

Personal services

Line 39: "Salaries" -- All salaries and wages earned by the museum's employees, including full-time, part-time, and temporary.

Line 40: "Fringe benefits and payroll taxes" -- All fringe benefits paid for by the museum, such as health and retirement plans, and all payroll taxes, such as F.I.C.A, unemployment insurance and disability insurance.

Other than personal services

Line 41: "Scholarly publications, bulletins, and exhibition catalogues" -- Costs of publication design, plates, photographs, printing, paper, postage, etc., for scholarly publications issued by the museum.

Line 42: "Advertising, promotion, printing" -- Cost of art work, plates, photographs, printing, paper, postage, etc., for advertisements, films, brochures, etc., used to promote the museum and its programs, as well as for such miscellaneous publications as annual reports.

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Line 43: "Transportation and shipping of objects" -- All costs incurred in the shipment of exhibitions, collections, supplies, etc., either to or from the museum. However, any insurance costs should be entered on line 45 or line 46.

Lines 44-47: "Occupancy" -- Costs arising from the museum's occupancy and use of land, buildings and offices, broken down into rental costs (line 44), insurance on facilities and equipment (line 45), insurance on collections (line 46), and maintenance (line 47).

Line 48: "Amortization of indebtedness on land, building, equipment and collections" -- Amount paid for amortization of any indebtedness on facilities, equipment or collections.

Line 49: "All other expenditures" -- All other expenditures of an operating nature incurred by the museum during the fiscal year

Total Expenditures (line 50): Sum of lines 39-49.

Excess of income over expenditures (line 51): Total income (line 38) minus total expenditures (line 50), when total income is greater.

(OR)

Excess of (expenditures) over income (line 52): Total expenditures (line 50) minus total income (line 38), when total expenditures is greater. This figure should be entered in brackets.

Lines 53 and 54: "Acquisitions of land, buildings and equipment" and "Acquisitions of collections" -- Costs of all equipment, facilities and collections acquired by the museum where current funds were used to make the purchases. Where current funds were transferred to the land, buildings, equipment and collection funds and such funds were then used for the purchases, the amounts should not be recorded on this line, but should be shown as a transfer on line 56 (Exhibit A) and line 72 (Exhibit B).

Note: All amounts entered on line 53 and 54 should be shown in brackets.

Balance (deficit) at beginning of year (line 55): Balance of current funds at beginning of fiscal year. If there is an accumulated deficit from prior years, it should be shown in brackets. The amounts entered should agree with museum's financial statements.

Transfers (to) from other funds (line 56): A transfer identifies the authorization for a specific change in the use of funds and the transfer of such funds from one fund group to another. The amount transferred from current funds to other funds is shown as a bracketed figure on line 56 (Exhibit A) and a positive figure on line 72 (Exhibit B). Conversely, a transfer of funds to current funds from other funds would be shown as a positive figure on line 56 (Exhibit A) and a bracketed figure on line 72 (Exhibit B).

Note: The amounts reported on line 56 (Exhibit A) must be identical to the amount reported on line 72 (Exhibit B), with one amount entered as a positive figure and the other as a bracketed figure.

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Balance (deficit) at end of year (line 57): Balance of current funds at end of fiscal year. The amounts entered should agree with the museum's financial statements and should be a total of the positive and negative (bracketed) amounts in lines 51-56. If there is an accumulated deficit at the end of the year in current funds, it should be shown in brackets.

Q.# _____
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(Name of Museum) _____
**STATEMENT OF CURRENT FUNDS INCOME AND
 EXPENDITURES AND CHANGES IN FUND BALANCE**
 (Dollars only - exclude pennies)
 _____ Months ended _____, 197_

		Current Funds		
		Total Current Funds (1)	General (2)	Restricted By Donor (3)
Income		Sum of Columns (1-3)		
	Support from the private sector:	15—23	25—33	35—43
	Received directly:			
	Contributions and memberships (excluding admission contributions):			
Line (Card)	1. Individuals	\$		
2.	Corporations (including company foundations)			
3.	Private foundations and trusts			
4.	Special fund raising events (gross)			
5.	Other (SPECIFY) _____			
6.	<u>Total received directly</u>			
	Received indirectly:			
	Collected by fund-raising organizations:			
7.	United Arts Funds			
8.	Other (SPECIFY) _____			
9.	Allocated by colleges and universities			
10.	Other (SPECIFY) _____			
11.	<u>Total received indirectly</u>			
12.	<u>Total received from private sector</u>			
	Grants and fees from government agencies:			
13.	Local Government			
14.	State arts councils or commissions			
15.	Other state government (SPECIFY) _____			
16.	National Endowment for the Arts			
17.	National Endowment for the Humanities			
18.	National Science Foundation			
19.	National Institutes of Health			
20.	National Museum Act			
21.	U.S. Office of Education			
22.	Other federal government (SPECIFY) _____			
23.	<u>Total received from public sector</u>			
24.	<u>Total support</u>			
	Operating revenue:			
	Program service fees:			
25.	General and special exhibit admissions (including admission contributions)			
26.	Admissions to lectures, films, perform- ances, etc.			
27.	Tuition			
28.	Other (SPECIFY) _____			
29.	Sales of exhibits and collections			

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Exhibit A (continued)

(Name of Museum)
STATEMENT OF CURRENT FUNDS INCOME AND
EXPENDITURES AND CHANGES IN FUND BALANCE (continued)

(Dollars only - exclude pennies)

Months ended _____, 197_

		Current Funds	
		Total Current Funds	Restricted By Donor
		(1) (Sum of Columns 2+3)	(2) (3)
30.	Sales of supplies, catalogues, reproductions and related articles in museum shops (gross)	15—23	25—33 35—43
31.	Restaurants and parking lots and related activities		
32.	Services provided to other institutions		
33.	Investment income (interest, dividends, etc.)		
34.	Gain or (loss) on disposition of investments		
35.	Gain or (loss) on sale of fixed assets		
36.	Miscellaneous revenue		
37.	<u>Total operating revenue</u>		
38.	<u>Total income</u>		
<u>Expenditures</u>			
Personal services:			
39.	Salaries		
40.	Fringe benefits and payroll taxes		
Other than personal services:			
41.	Scholarly publications, bulletins, and exhibition catalogues		
42.	Advertising, promotion, printing		
43.	Transportation and shipping of objects		
Occupancy:			
44.	Rental of facilities		
45.	Insurance on facilities and equipment		
46.	Insurance on collections		
47.	Maintenance		
48.	Amortization of indebtedness on land, buildings, equipment and collections		
49.	All other expenditures (except for amounts reported on lines 53 and 54)		
50.	<u>Total expenditures</u>		
51.	<u>Excess of income over expenditures</u>		
(or)			
52.	<u>Excess of (expenditure) over income</u>	()	() ()
53.	Acquisitions of land, buildings and equipment	()	() ()
54.	Acquisitions of collections	()	() ()
55.	* Balance (deficit) at beginning of year		
56.	* Balance (deficit) at end of year		
57.	* Balance (deficit) at end of year	\$	

*These amounts should agree with Museum's financial statements at beginning and end of year respectively.

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EXHIBIT B:
STATEMENT OF CHANGES IN ALL OTHER FUND
BALANCES (OTHER THAN CURRENT FUNDS)

This form should provide a total picture of the changes in all other fund balances other than the current funds accounted for in Exhibit A, except Custodian Funds and Equity in Land, Buildings, Equipment, and Collections as described below.

I. FUND COLUMNS

All items or changes in fund balances must be entered both under "Total" (column 1) and under the funds in which additions or deductions were made. Column 1 must be the total of the amounts in columns 2, 3, 4 and 5.

Definition of funds

"Endowment Funds" (column 2) comprise all assets provided under a stipulation by their donor that they be invested, and that only the investment income be used, for general or for specified purposes, until a specified time or the occurrence of a specified event, or in perpetuity. Amounts in this column should refer only to endowment principal. Endowment income should be reported under "Current Funds, General" if unrestricted or under "Current Funds, Restricted by Donor" if the income may only be used for purposes specified by the donor, line 33 of Exhibit A.

"Similar Funds" (column 3) comprise all assets designated by the board and management of the museum to be invested in income-producing assets and administered as if they were endowments.

"Unexpended Land, Buildings, Equipment and Collections" (column 4) comprise all assets (either contributed to the museum or designated by its board and management) for acquisition or replacement of land, buildings, improvements thereto, equipment, and additions to the collection for use by the museum in its regular activities (as opposed to investment for production of income).

"Other" funds (Column 5) -- Please indicate the name of any funds included here.

Equity in Land, Buildings, Equipment, and Collections" comprises the value of land, buildings, other improvements in addition to buildings, equipment, and collections owned by the museum and used in its regular activities. Note that this fund is not to be reported on the attached forms.

"Custodian or Agency Funds" comprise all assets held by the museum on behalf of another organization or person and which may be disbursed only upon receipt of instructions from and on behalf of that organization or person and not on behalf of the museum. Accordingly these funds are not to be reported on the attached forms.

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II. CHANGES IN FUND BALANCES

Balances (deficit) at beginning of year (line 58): Balance of funds other than current funds at beginning of fiscal year. If there is an accumulated deficit from prior years, it should be shown in brackets. The amounts entered should agree with museum's financial statements.

Additions:

Line 59: "Contributions, grants, bequests, etc." -- All contributions received by the museum which were added directly to funds other than current funds.

Line 60: "Gains or (losses) on disposition of investments" -- Gains made on sale or other disposition of investments of all funds other than current funds. If a loss was incurred, the amount should be entered in brackets.

Line 61: "Investment income" -- Interest, dividends, etc., received as income on investments of all funds other than current funds which were added directly to those funds.

Line 62 and 63: "Other" -- All other additions to funds other than current funds. Please specify the source of such additions.

Line 64: "Total additions" -- Sum of lines 59-63.

Deductions: All deductions are shown as bracketed figures

Lines 65 and 66: "Acquisition of land, buildings and equipment" and "Acquisition of collections" -- Expenditures for all equipment, facilities and collections where funds other than current funds were used to make the purchase.

Lines 67-70: "Other" -- All other deductions from funds other than current funds, such as monies returned to grantor, payments to annuitants or beneficiaries of life income funds, etc., would be included here if this was the accounting treatment for such items in the museum's records. Please specify the type of deductions.

Line 71: "Total deductions" -- Sum of lines 65-70.

Line 72: "Transfer (to) from funds" -- All transfers to or from one fund into another fund. Amounts transferred from one fund into another fund would be shown as a positive figure in the receiving fund, as a bracketed figure in the originating fund. Transfers among funds in columns 2, 3, 4 and 5 should offset each other, and the amount shown under "Total" (column 1) would be the amount transferred (to) from current funds and therefore must be identical to the figure in the "Total" column on line 56 (Exhibit A).

Balance at end of year (line 73): Balance of funds other than current funds at end of fiscal year. The amounts entered should agree with the museum's financial statements and should be a total of the positive and negative (bracketed) amounts in lines 57, 64, 71 and 72. If there is an accumulated deficit at the end of the year, it should be shown in brackets.

EXHIBIT B

(Name of Museum)
STATEMENT OF CHANGES IN
ALL OTHER FUND BALANCES (OTHER THAN CURRENT FUNDS)
Months ended _____, 197____
(Dollars only - exclude pennies)

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	Total (1) (Sum of Columns 2, 3, 4, 5)	Endowment and Similar Funds Endowment (2)	Similar (3)	Unexpended Land, Buildings, Equipment and Collections Fund (4)	Other* (5)
58. Balance (deficit) at beginning of year	\$ 15—23	25—33	35—43	45—53	55—63
Additions:					
59. Contributions, grants, bequests, etc.					
60. Gains or (losses) on disposition of investments					
61. Investment income (dividends, interest, etc.)					
62. Other (SPECIFY) _____					
63. Other (SPECIFY) _____					
64. Total additions					
Deductions:					
65. Acquisition of land, buildings, and equipment					
66. Acquisition of collections					
67. Other (SPECIFY) _____					
68. Other (SPECIFY) _____					
69. Other (SPECIFY) _____					
70. Other (SPECIFY) _____					
71. Total deductions					
72. Transfer (to) from funds					
73. Balance at end of year					

* Indicate the names of the funds included in this column:

Name of Fund	Amount at end of year
_____	_____
_____	_____
_____	_____
Total column 5, line 73	\$ _____

EXHIBIT C

This form should provide a picture of all major indebtedness of your institution at the close of the fiscal year 1971-72 (or end of 1971, if your fiscal year is the calendar year). Please include not only loans for operations, but also mortgages and indentures for capital construction, replacement, etc. Information should be entered on current indebtedness -- for example, if a mortgage has been refinanced, report on the mortgage as it is currently carried.

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EXHIBIT C
MAJOR INDEBTEDNESS
As of _____, 1971

Q.# _____
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(Name of museum)

Type of Indebtedness	Date In- curred	Total Amount of Original Indebtedness	Yearly Payment Including Interest	Maturity Date	Interest Rate	Amount of Inebl- edness Due In Final Year
1. (Card)						
-15 -16	17-20	\$ 21-29	\$ 30-35	36-39	40-41%	\$ 42-50
2.						
3.						
4.						
5.						
6.						

APPENDIX II

SAMPLING PROCEDURES

SAMPLING PROCEDURES

Consultants to the National Research Center of the Arts established six criteria that determined whether or not a museum qualified for inclusion in the survey. The criteria were:

1. The institution had permanent facilities which were open to the public on a regularly scheduled basis.
2. The facilities were open three months or more per year and a minimum of 25 hours per week during at least three months of the year.
3. At least part of the collection exhibited was owned by the museum, i.e., it did not exclusively exhibit material owned by others.
4. The museum was a non-profit tax-exempt organization.
5. The museum had at least one full-time paid employee with academic training or special knowledge relating to the major subjects represented in the collection.
6. The operating budget for fiscal 1971-1972 averaged a minimum of \$1,000 a month for each month the museum was open.

To determine the universe of museums meeting these criteria, information was obtained from a number of different sources. The most important of these was the 1966 survey conducted by the U.S. Office of Education. The 2,889 museums in this 1966 survey were grouped into nine budget categories:

1. Under \$3,000 per year
2. \$3,000 - \$5,999
3. \$6,000 - \$11,999
4. \$12,000 - \$49,999
5. \$50,000 - \$249,999
6. \$250,000 - \$499,999
7. \$500,000 - \$999,999
8. \$1,000,000 and over
9. None and non-response

Within these categories museums were listed in zip code order, with indications of the number of hours open per week (in categories of 8 hours or less, 9-24 hours, 25-40 hours, 41-55 hours, and 56 hours or more) and the classification of the collection (art, history, science, art/history, art/science, history/science and art/history/science).

To account for the effects of inflation and growth, museums with budgets of at least \$3,000 that were open more than 8 hours per week were initially considered as possibly eligible for inclusion in the universe. In addition, the museums listed as having budgets of under \$3,000 per year were closely reviewed, and checks were made on a number of these which, where appropriate, were moved into other budget categories. Phone calls were made to the museums in the "none and non-response" category to determine their budgets, and they were then moved into their proper category.

Every attempt was made to include all qualifying museums that had been founded since the 1966 survey. To this end lists of museums founded or identified since that time were obtained from the Smithsonian Institution and the American Association of Museums, both of which keep close tabs on new museums. All museums on these two lists for which phone numbers could be found were contacted by telephone and briefly interviewed to determine if the six criteria were met. Those museums meeting the criteria were then grouped by budget size and classification of the collection.

Because it had previously been decided that a census would be made of all museums with a budget of \$500,000 or over, a list of the museums in the upper two categories was sent to the survey consultants, together with a list of museums in the \$250,000 - \$499,999 group. The consultants were asked if they believed any museums in the \$500,000 and over group did not belong there, if any in the \$250,000 - \$499,999 group should be moved up, and if they knew of any museum probably in the top budget category that was not presently on either list. All suggestions and recommendations of the consultants were doublechecked and additions and deletions made where appropriate.

The universe that was identified at this point contained 1,967 museums. (This number was later decreased because of the non-qualification of some museums.) In selecting a sample from this universe, larger percentages of the larger museums were sampled; i.e., all of the \$500,000 and above museums, two out of three of the \$250,000 - \$499,999 group, two out of five of the \$50,000 - \$249,999, etc. These sampling fractions were designed to develop a total sample of approximately 700 museums.

Applying the sampling fraction for a budget category to the number of museums in that category determined the number to be sampled of that budget size. This number was then divided among the classifications (art, history, etc.) according to the proportion of museums in each classification within the budget category. Finally, the number to be sampled of each classification within budget was further divided by geographical location of museums (using the ten regions of the U.S. Department of Health, Education, and Welfare) according to the proportion of museums in each region within the classification within the budget category.

After this stratification process was completed, the actual sample was selected by choosing a random start in each sub-group (region within type within budget) and then systematically sampling until the required number of museums was reached.

During the actual interviewing it was determined that some museums did not meet the qualifying criteria (the first section of the questionnaire was directed toward insuring that all criteria were met). Substitutions for those museums were then made in the sample from an over-sample that had been selected in the same manner as the original sample.

After all interviews were completed the universe was revised to account for those museums that did not qualify by deducting from each sub-group the number of non-qualifying museums originally classified within that sub-group multiplied by the reciprocal of the sampling fraction. For example, if a sub-group contained 30 museums and one out of every three museums in that sub-group had been sampled (a total of 10 museums), and one sample museum did not qualify, that one was multiplied by the reciprocal of $1/3$ (i.e., 3) and thus three museums were then deducted from the sub-group total of 30, making a revised sub-group total of 27.

A final universe of 1,821 was determined after these corrections had been made. Each museum in the sample was then given a weight -- the reciprocal of the sampling fraction used in selecting it. Thus, if there were 20 museums in a particular sub-group and four of those museums had been sampled (i.e., interviewed), each museum interviewed was given a weight of five. These weights were then applied by the computer to the data so that the weighted total represents all of the 1,821 museums in the universe.

The sampling error in a sample of this type is affected by three factors:

1. The size of the sample -- the larger the sample, the smaller the possible sampling error.
2. The percentage giving a particular response -- the more unanimity (percentages closer to 100% or 0%) in a group, the smaller the possible sampling error.
3. The proportion of the universe sampled -- the larger the proportion the smaller the possible sampling error. For example, if 100 out of 200 museums were selected, the possible sampling error would be smaller than if 100 out of 1,000 museums were selected, even though the samples are the same size.

The following table shows the sampling error associated with five different percentage levels of response for the major analytic groups used in the survey:

SAMPLING ERRORS FOR MAJOR ANALYTIC GROUPS AT THE 95% CONFIDENCE LEVEL*

	Estimated Percentage Level				
	50	40 or 60	30 or 70	20 or 80	10 or 90
	Percent	Percent	Percent	Percent	Percent
<u>Total</u>	<u>±3</u>	<u>±3</u>	<u>±3</u>	<u>±3</u>	<u>±2</u>
Classification					
Art	±6	±6	±5	±5	±3
History	±6	±6	±6	±5	±4
Science	±6	±6	±6	±5	±4
Art/History	±11	±11	±10	±9	±6
Other	±8	±8	±7	±6	±5
Size					
Under \$50,000	±6	±6	±5	±5	±3
\$50,000 - \$99,999	±7	±7	±7	±6	±4
\$100,000 - \$249,999	±6	±6	±6	±5	±4
\$250,000 - \$499,999	±8	±8	±7	±7	±5
\$500,000 - \$999,999	0	0	0	0	0
\$1,000,000 and over	0	0	0	0	0
Governing Authority					
<u>Private non-profit</u>	<u>±4</u>	<u>±4</u>	<u>±4</u>	<u>±4</u>	<u>±3</u>
<u>Government</u>	<u>±6</u>	<u>±6</u>	<u>±5</u>	<u>±5</u>	<u>±3</u>
Federal	±14	±14	±13	±11	±8
State	±10	±10	±9	±8	±6
Municipal-County	±8	±8	±8	±7	±5
<u>Educational Institutions</u>	<u>±9</u>	<u>±8</u>	<u>±8</u>	<u>±7</u>	<u>±5</u>
Public	±12	±11	±11	±9	±7
Private	±12	±13	±12	±10	±8
Region					
New England	±10	±10	±9	±8	±6
Northeast	±8	±8	±7	±6	±5
Southeast	±7	±7	±7	±6	±4
Midwest	±7	±7	±6	±6	±4
Mountain Plains	±9	±9	±9	±8	±6
Western	±8	±8	±7	±6	±5

* These sampling errors apply to the full base with analytic groups; where the base is reduced (as noted on tables) the sampling error will be higher. To determine whether the difference between mutually exclusive groups (such as art museums and history museums) is significant, square the sampling error of each, add, and calculate the square root of the result. If the difference is greater than this square root, it is statistically significant (at the 95% confidence level).

To use the table, locate the percentage level closest to the actual response, and the possible sampling error will be shown for each of the various breakdowns. For example, 92% of art museum directors felt that providing aesthetic experiences for the public was a very important purpose of their museums. From the chart, it can be seen that if the directors of all art museums had been interviewed, the response would have been between 89% and 95%. Similarly, 43% of the directors of museums with budgets under \$50,000 considered that purpose a very important one, and if directors of all museums under \$50,000 had been interviewed the response would have been between 37% and 49%. Forty-nine percent of the directors of private non-profit museums rated the aesthetic purpose very important, and if the directors of all private non-profit museums had been interviewed, that response would have been between 45% and 53%.

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